

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3655.

SATURDAY, NOVEMBER 13, 1897.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHEOLOGICAL ASSOCIATION.—
THE SECOND MEETING OF THE SESSION will be held on
WEDNESDAY NEXT, November 17. Chair to be taken at 8 p.m.
Antiquities will be exhibited, and the following Paper read:—
‘Some Illustrations of Domestic Spinning,’ by TIOS. BLASHILL,
Esq., Hon. Treasurer.

GEO. PATRICK, Esq. } Hon.
Rev. H. J. DUKINFIELD ASTLEY, M.A. } Secs.

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President—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.

THURSDAY, November 18, 5 p.m., at the Museum of Practical Geo-
logy, Jernyn-street, S.W., the following Paper will be read:—‘The
Battle of Marston Moor’ by Mr. C. H. FIRTH.
HUBERT HALL, Director and Hon. Secretary.
115, St. Martin's Lane, W.C.

THE FOLK-LORE SOCIETY.

THE FIRST MEETING OF THE SESSION will be held at 22, ALBE-
MARLE STREET, PICCADILLY, on TUESDAY, November 16, at
8 p.m., when a Paper, entitled ‘Some Syriac Folk-lore Items gathered
on Mount Lebanon,’ will be read by Mr. F. BISSON, who will also
exhibit a Collection of Charms worn by the Native Peasantry.
A Feast Cake from Calymnos will also be exhibited by Mrs. GOMME.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., Nov. 4, 1897.

THE LIBRARY ASSOCIATION.

THE NEXT PROFESSIONAL EXAMINATION will be held at 20,
HANOVER SQUARE, LONDON, W., on DECEMBER 14, 1897, com-
mencing at 10 a.m. If two or more Candidates desire to sit for Exami-
nation at any of the large Provincial Towns, arrangements will be
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A. NICHOLSON
Governor and Hon. Clerk.

Town Hall, Oldham, November 2, 1897.

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LUCY J. RUSSELL, Honorary Secretary.

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SATURDAY, NOVEMBER 13, 1897.

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LITERATURE

The Life of Ernest Renan. By Madame James Darmesteter. (Methuen & Co.)

MADAME DARMESTER has produced with exquisite tact an admirably proportioned sketch of Renan's life, and added some criticisms of his work. No one could be in a better position to act as mediator between Renan and the English public, which never perhaps took him quite so seriously as Frenchmen did in Paris. Her distinguished husband was probably nearest akin in accomplishments and mental attitude to Renan of all the master's pupils. He was, as it were, the beloved disciple, the St. John of the Renanite gospel. She herself is a poet, and it needs a poet's instinct to appreciate some sides of Renan's complex nature. She is sufficient of a scholar to judge a scholar's work, sufficient of a Parisian to appreciate the part played by the scholar in French affairs, sufficient of a Londoner to select those aspects of a scholar's life that alone would interest the English public. The result is quite a polished gem of biography, superior in its kind to any attempt that has been made of recent years in England, where we seem to think that the more important the personality the larger the number of volumes is needed to bury it.

For the early years the task was not difficult. Renan's own 'Souvenirs' and the recently published account of his sister afford ample material, which only needs judicious selection. The tale of the years which elapsed before he found his true vocation, the scepticism independently arrived at by his sister (who was so much to him), the growing attraction towards Semitic philology, the final struggles between conscience and vocation—all these are told adequately enough within the compass of a few pages.

The friendship with M. Berthelot and its effects in the placing of Science on the throne just vacated by Religion form the subject of the second of the four parts into which the biography is appropriately divided. The influence of M. Berthelot's father, a Socialistic doctor, chimed in with the events of 1848 to make Renan adopt the Socialistic ideal and then to drop it when disillusionized

by the conduct of the Paris mob. His somewhat curious theory that humanity exists solely for the purpose of producing the intellectual *élite* seems to date from this period.

What comes out most effectively in this description of the early life of Renan is the enormous influence upon his career of that remarkable character his sister. Not only did she help to support him financially during the struggle which elapsed after he had abandoned the idea of the priesthood and not yet attained a firm position in the world of letters, but she had arrived at freedom of opinion long before he did, and could thus be a support to him during the struggle of his thought with the great world-problems. Her taste was in many ways superior to his own, and she helped to tone down that tendency to irony and *persiflage* which, when her influence was withdrawn, formed the most serious weakness in Renan's style. One might almost credit her with supplying the manly element in Renan's nature and methods. But, as Madame Darmesteter very subtly points out, amid all his seeming flabbiness there was a fund of Breton doggedness which ultimately enabled him to have his own way in all the things that count. Only once, and for a moment, did Renan succumb, and that was with regard to his marriage. His sister, who had been all in all to him, especially after her return from her Polish exile, suddenly found a formidable rival in Ary Scheffer's niece, and her jealous nature would not allow her to divide her brother's heart with another woman. For a time it seemed as if Renan would either have to sacrifice the woman he loved or the woman to whom he owed all. He chose what we cannot call the nobler part, yet at any rate that which required the greater sacrifice, and announced to his sister that henceforth she should have no rival. But his generosity evoked a corresponding sacrifice from his sister, and the episode ended happily in Renan's marriage.

His sister accompanied him, as every one knows, on that mission to Phœnicia during which Renan was to write the book that made him, 'The Life of Christ.' She lived to copy out nearly the whole of it, but both brother and sister were struck down by malarial fever. While Renan was unconscious and had to be removed to the French man-of-war his sister died and was buried. Madame Darmesteter's comments on the tragedy deserve quotation, as being finely thought and finely expressed:—

"There is no grief so terrible as to feel that, however innocently, we have abandoned our dearest in their hour of need. It is the grief of Peter. Renan never forgot that his sister died alone. For many years she, at least, did not forsake him; for those whom we lose by death do not quit us all at once. All the company of true mourners may echo the words of Hippolytus, *μείζων βροτέας προσπεσὼν ὁμιλίας*. . . . *κλύων μὲν αὐδὴν, ὅρμα δ' οὐχ ὁρῶν τὸ σὸν*. We feel an irresistible *egis* above us. An inner presence is more penetrating and more intimate than we ever knew it, for the dead speak to us now from within. Our continual meditation on a vanished object recreates it in ourselves. We grow like the dead we adore; their spirit finds a home in us, and appears to use us and direct us at its will. But in the end our

natural personality reasserts itself; only very few souls are transformed into the image they recall. Renan's character, so sensitive, so impressionable, had none the less a groundwork of singular *unmodifiableness*; even the kindred spirit of Henriette, so like his own, could not permanently change that stubborn essence. . . . Time passes; the dead remain as dear; but their influence pervades us less and less, shrinks gradually back to its own centre, leaves us—as the fields are left on the retiring of a flood—fertilized, no doubt, and richer, but the same as before, land and not water, ourselves and not another, for the rest of our time. . . . Even Love-in-Death cannot create a new spirit within us."

The remainder of the volume deals with Renan's life as author; but the distinction of this work consists in the admirable way in which the events of the life and the tone of the books are shown to react on one another. Each of the literary exploits is appraised with a firmness of criticism which is surprising from one who can scarcely claim to be an expert in any of the themes with which Renan's versatile pen dealt. In particular, Madame Darmesteter sees clearly that the fundamental weakness of 'The Life of Christ' is its want of scholarship. Her chapter, too, on Renan's curious intrusion into contemporary politics is one of the most charming in the book. With subtle irony she gives an imaginary talk between the voluble *savant* and a Philistine farmer of Brie, which puts in the most effective way the incongruity of the thinker interfering in practical affairs. But she forgets that such interference, while ineffective in affairs, may be admirable training for commenting on the worldly life. Gibbon owned his indebtedness to his training with the Hampshire militia, and probably owed still more to his silent presence in the House of Commons. Similarly, Renan may have got from his candidature for the Chamber of Deputies knowledge which stood him in good stead when dealing with the Roman empire. But it is in the next chapter, on the influence of the Franco-Prussian war on Renan's thought and future, that Madame Darmesteter's skill as a biographer displays itself at its highest. Much that is enigmatic in his later productions, almost all that alienated readers on this side of the Channel, finds its explanation in these ten pages of hers. The war, or at least the Commune, killed the Renan of old, killed at any rate the sturdy Breton in him that had given him the *πρὸς σπῆν* whence to influence an infidel and decadent metropolis. With a poet's instinct she imagines for a moment Renan actually dying on one of the barricades of 1871, and thus brings out with subtle artistry the enormous difference between Renan before and after the Commune. Henceforth to the end of the book, in dealing with Renan's very varied production during the remainder of his life, Madame Darmesteter gives in almost every case the controlling ideas of each of his works. It is quite remarkable with what skill she has summed up the substance of a bulky volume in a few lines. But still more striking is the virile power of her comments upon these views. Biography in her hands becomes like poetry, a criticism of life, and not alone a criticism of a life. Her comments, in particular, on the 'Frag-

ments Philosophiques,' the 'Ecclesiastes,' and the 'Drames Philosophiques,' say in each case the right thing in the right way. She even solves the problem of that highly enigmatic production the 'Abbesse de Jouarre.'

Madame Darmesteter produces her effects as a rule by a line here and a line there, which ultimately make up quite a living portraiture. It is only rarely that she formally discusses the qualities of Renan's mind or character, but when she does the result is equally enlightening. Nowhere has the iridescence of Renan's genius been more adequately expressed than in the following passage:—

"His own mind was the broadest of his age, and therefore the least passionate. He was incapable of taking a side, accepting a limit to the laws of reason. If Truth spoke from the mouth of an opponent, he was eager with his unqualified assent. In his rare affirmations he never forgot that things have always their unseen side, which may possibly contradict all that we should predicate from those surfaces within our range of vision. For the human eye—and the mind's eye, also—is so constructed that it cannot see every face of an object at the same time. Renan, however, saw them so immediately one after the other, as in a series of rapid dissolving views, that his vision of things was never simple, but blended, as it were, from a set of contraries. No aspect of Truth engrossed him so entirely as to exclude an instinctive divination of its opposite. A sort of *contramitency*—if we may use the word—an elastic reaction against pressure, which became the main quality of his mind, assured him that the truth of one thing does not necessarily establish the falsehood of its apparent negation. The air through which we all see the world is, in fact, a sort of vivid prism, iridescent, opalescent, only habit has dulled our sense of it. But Renan kept in his mind's eye unimpaired that intellectual iridescence which illuminates the inner vision. The truth of his most considered assertions is qualified with subtle reservations. And the unity of his mind, exceptionally sincere and veracious, is made of a thousand diversities in fusion, as a painter mixes his white from a medley of many colours."

Almost the sole occasion on which Madame Darmesteter fails to do justice to any of Renan's productions is in her treatment of his last great work, the 'Histoire du Peuple d'Israël.' She recognizes, it is true, the main import of the book in making the prophets, not the legislator, the central figure of development. She somewhat overrates its originality, since Wellhausen had already laid insistence on the prophets' work. But she does not explain why, notwithstanding, the book was a comparative failure. Renan had himself, as Madame Darmesteter has shown, much of the prophetic spirit, and displayed it prominently during the war. But he has failed to give a vital picture of the prophetic movement. Though unfrocked, he remained a priest till the end, and perhaps something of the old antipathy between priest and prophet prevented him from adequately expounding the creators of modern religion. Here, and here alone, he is inferior to Ewald. Perhaps, too, it will always require a Protestant atmosphere to sympathize entirely with the prophets. But apart from this, Madame Darmesteter's treatment is always adequate and almost always penetrating, though put in the shortest compass.

It is difficult to speak without exaggeration of the merits of this short but in every way admirable biography of Renan. Coming to it with memories of recent biographies in English, which have dealt with less important personages at five times the length, one is perhaps inclined to over-estimate the merits of brevity and artistic composition. But of one thing we can be sure: Madame Darmesteter has indeed written for English readers 'The Life of Ernest Renan.'

TWO BOOKS ABOUT JAPAN.

The Gist of Japan. By the Rev. R. B. Peery, of the Lutheran Mission, Saga, Japan. With Illustrations. (Oliphant, Anderson & Ferrier.)

Gleanings in Buddha Fields. By Lafcadio Hearn. (Harper & Brothers.)

THOUGH both these books are worthy of perusal, they are so upon different grounds. In relation to Japan they stand, indeed, at opposite poles of thought as to substance, and as to form they are equally unlike. Mr. Hearn's work is an example of delicate literary workmanship of an almost wholly subjective character; Mr. Peery's volume is roughly written, but portrays with admirable truth and justice the Japanese people, regarded as a social entity, and not as an *objet d'art* or an ethnological "sport." We do not, however, think with Mr. Peery that there is any special difficulty in understanding the Japanese people, other than their confused script, which bars the way towards a comprehension of their written thought. They are very like other people in the main; even the so-called "topsy-turvydom" of Japan, as of other Sinesian countries, is of an accidental more than a real character, as the history of Chinese and Japanese custom clearly shows. Formerly, writes Mr. Peery, the people of Nippon were dubbed liars, more recently they have been called fickle. These accusations are not altogether groundless, but the circumstances in which Japan was introduced to the West and the events of the last thirty years fully explain what was a perfectly natural lack of moral courage and steadiness. As in China, society in Japan is founded upon obedience, but it is not the obedience of love. "The proper attitude of children towards parents," we are told, "and pupils towards teachers, is not one of love, but of absolute obedience and reverence." Even Japanese patriotism, the heritage of the *chiushin* of the Tokugawa period, is founded not so much on a love of country as upon a sort of pride based largely upon a ridiculous contempt of other countries, and especially of Western countries. But here again there is an explanation. There is really nothing in the history of Japan, so far as we know, for the Japanese to be specially proud of, unless it be the repulse of the invading hordes of Kublai Khan, and their peculiarly artistic craftsmanship. Hence they were obliged—patriotism being seen to be a necessary element in the new system—to develop the particularism of Old Japan into an exaggeration of their merits as adopters of the civilization of the very West they affect to despise. The Japanese need in no wise be ashamed of having to pass through this transitional phase—often enough exhibited in the his-

tory of the West. So when Mr. Peery calls the Japanese "vacillatory and changeful," and charges them with beginning huge enterprises with enthusiasm, only to abandon them in a short while, he makes no allowance for their brief acquaintance with, and little practical experience of, the arts of the West, with which they came in contact barely twenty years ago, or for the unrest of a changeful political and social epoch. Nor is the charge quite true in point of fact; the railways, lines of steamers, posts, and telegraphs of Japan are fairly large enterprises for so recently rejuvenescent a people to undertake, and are all admirably equipped and managed. We have taken exception to one or two counts in the indictment to be extracted from these pages, but without prejudice to the generosity with which full justice is done to the many excellences which Japan has inherited from the past or assimilated from the West.

Of religion, in a Christian sense of the term, there is hardly a trace in Japan. At the bottom of Christianity is love, but the word even does not exist in Japanese. Their writers have imported the English word under the strange guise of *rabu* (for *labu* or *iavu*), and *rabu suru* is to love, or rather make love, with a significant degradation of meaning. Religion therefore is mere non-emotive ritual (Buddhism), or almost ritualless mythism (Shintō), or bare practical ethics taught by handbooks and manuals issued from a Government office. It must always be remembered that in Japan the springs of civilization, the histories, literatures, and civilizations of Greece, Rome, and Judaea, are wholly unstudied; Mill and Spencer are the prophets most honoured (at a very respectful distance); but science is the Yahvé of "renovated" (*aratametaru*) Japan. Mr. Peery's account of Christianity in Japan sums up the experience of many years' earnest work as an American Lutheran missionary, chiefly in the province of Saga, in Western Japan. It is by far the most authoritative statement on the subject that we have met with. To those who take any interest in the future and in the welfare—not merely material—of Japan an attentive study of the last six chapters of the book may be commended. There are a hundred thousand Christians in Japan. The people are in a plastic condition, and have no strong prejudices of a quasi-religious character to overcome. There is a considerable Christian literature, and over eight hundred missionaries are in the field, aided by a numerous and well-instructed native clergy. There is no official opposition. During the late war *imonshi* or native Christian chaplains were allowed to accompany the troops, and aid was given in the distribution of Bibles among the soldiers. Lastly, Prof. Chamberlain (and no higher authority exists) declares that the change in the position of Christianity in Japan is most striking—indeed, well-nigh incredible. Mr. Peery may, therefore, possibly be justified in the confidence with which he looks forward to the time when the empire of Japan shall no longer be a mission field, but shall herself send missionaries to the millions around her.

Of Mr. Hearn's volume it is not necessary to say much. We have on previous occasions exhaustively discussed his books on Japan,

and the one before us is cast pretty much in the same mould as that of its foregoers. In the profundity of Buddhism it is difficult to have much faith. There is too much verbiage in its literature, and a great deal of logomachy in which the truth the religion contains is nearly buried. There is too little appeal to human experience in these treatises to furnish any adequate solution of the great problems of thought and life. Just as the Japanese appear to Mr. Peery loveless and materialistic, not to say commonplace, so to Mr. Hearn they seem filled with delicate forms of love, and immersed in a spirituality to which the most ethereal essences of the West are but as gross matter. Now in Japanese, or, at any rate, in old Japanese life, as in the landscape of Japan, there was or is a weird something difficult to define, not apparent to all, or to any one at all times—combinations of form and colour, light and shade, peculiar to the land, inducing often a contemplative mood which may easily become mere sentimentality, but at its best develops into an ecstasy of keenly delicious inward joy. This mood, this joy, however, are, there cannot be a doubt, unknown to the Japanese themselves (save in possible rare instances). There is scarcely a trace of either in the literature of Japan; they are purely subjective phases of the European mind when brought into view of man and nature there. In Mr. Hearn's book China is barely mentioned, but it cannot be too often repeated that practically the whole art, science, literature, and philosophy of Japan, nearly all its polite language, very many of its popular expressions, crowds of myths and traditions, are importations from the China of the Ming and anterior dynasties, or imitations of Celestial originals of all ages. Even the songs translated (with many embellishments) by Mr. Hearn remind one of China. They are simple pieces, presenting obvious matters prettily enough, and with a little practice may easily be composed by the thousand, like the sketches, consisting of half a dozen irregular lines, described in Mr. Parsons's pleasant volume. Nothing, perhaps, better illustrates the inchoate nature of Japanese art (admirable as it is within somewhat restricted limits) than the face-presentments Mr. Hearn so much admires (after a long incubation of non-comprehension), and the Japanese Minister, in common with his countrymen, regards as quite ordinary. It is, in fact, this very inchoate style which Mr. Hearn appears to find so excellent a thing in art. It was not unusual, by-the-by, for the Japanese artist to leave the faces to be put in by his pupils; we have seen numbers of Hokusai's attempts with the faces thus left blank, the features being afterwards represented by adding six curved lines entirely conventional, with a little hook or turn or two. The birds, flowers, &c., so deftly limned, were equally well drawn by the Chinese centuries ago, and reveal, indeed, the cunning of the craftsman, accustomed to wield a brush from his infancy, much more than the inspiration of the artist. If carefully examined, the technique of these productions is apparent enough, and twigs, leaves, birds, &c., in hundreds of *kakemono* are essentially not much more than reproductions of types which can be learnt with

a quite singular ease. It is true the European artist does not perform these tricks; he has too much sense to attempt them. In decoration Japanese art has had an excellent influence, but the methods of China and Japan are altogether incapable of producing the impressive or delicate effects of the pictorial art of Europe.

The chapters on Buddhism in Mr. Hearn's book space compels us to neglect. They are finely written, but the Buddhism is the Buddhism of Mr. Hearn, not of China or Japan, or of anywhere else. Nevertheless, we think them the most attractive of these gleanings. Laputa is placed not very far from Japan; to a quasi-Laputa Mr. Hearn has gone, and his Laputian experiences are more interesting than any ordinary terrestrial experiences could have been.

Aglavaine et Sélysette. Par Maurice Maeterlinck. (Paris, Mercure de France.)

Aglavaine et Sélysette. Translated by Alfred Sutro. (Grant Richards.)

MR. SUTRO's translation of 'Aglavaine et Sélysette' is, on the whole, careful and accurate; but it fails to be quite good for a reason which the study of Maeterlinck should have made impossible. Mr. Sutro is afraid to be simple. He renders "avant que je m'en aille" by "before I wend my way from here," and "on ne voit plus les hommes" by "the voice of mankind is still." Maeterlinck can be translated perfectly by rendering each word that he uses, just as he uses it, into the precisely corresponding word in English. He can be translated in no other way. Whenever Mr. Sutro goes wrong, it is because he has, for the moment, forgotten this fact. Mr. Mackail's introduction is written with delicacy and insight. It is the work of one who can write, and, unlike an introduction to 'Le Trésor des Humbles' on which we have already had to comment, it really introduces us, with the gesture of a sympathetic and accomplished guide, to the book on whose threshold we find ourselves. But Mr. Mackail must not say of Maeterlinck's characters that "they flicker on the verge of embodiment, like a flame in the doorway." Has he forgotten in Pater's essay on 'The Poetry of Michelangelo' that passage on "the new body," "a breath, a flame in the doorway, a feather in the wind"?

'Aglavaine et Sélysette' is the most beautiful play that Maeterlinck has yet written; it is as beautiful as 'Le Trésor des Humbles.' Hitherto, in his dramatic prose, he has deliberately refrained from that explicit beauty of phrase which is to be found in almost every sentence of the essays. Implicit beauty there has been from the first, a beauty of reverie in which the close lips of his shadowy people seem afraid to do more than whisper a few vague words, mere hints of whatever dreams and thoughts had come to them out of the darkness. But of the elaborate beauty of the essays, in which an extreme simplicity becomes more ornate than any adornment, there has been, until now, almost nothing. In 'Aglavaine et Sélysette' we have not merely beauty of conception and atmosphere, but writing which is beautiful in itself, and in which meditation achieves its own right to exist,

not merely because it carries out that conception, or forms that atmosphere. And at the same time the very essence of the drama has been yet further spiritualized. Maeterlinck has always realized, better than any one else, the significance, in life and art, of mystery. He has realized how unsearchable is the darkness out of which we have but just stepped, and the darkness into which we are about to pass. And he has realized how the thought and sense of that twofold darkness invade the little space of light in which, for a moment, we move; the depth to which they shadow our steps, even in that moment's partial escape. But in some of his plays he would seem to have apprehended this mystery as a thing merely or mainly terrifying—the actual physical darkness surrounding blind men, the actual physical approach of death as a stealthy intruder into our midst; he has shown us people huddled at a window, out of which they almost feared to look, or beating at a door, the opening of which they dreaded. Fear shivers through these plays, creeping across our nerves like a damp mist coiling up out of a valley. And there is beauty certainly in this "vague spiritual fear"; but certainly a lower kind of beauty than that which gives its supreme pathos to 'Aglavaine et Sélysette.' Here is mystery which is also pure beauty, in these delicate approaches of intellectual pathos, in which suffering and death and error become transformed into something almost happy, so full is it of strange light.

And, with this spiritualizing of the very substance of what had always been so fully a drama of things unseen, there comes, as we have said, a freer abandonment to the instinctive desire of the artist to write beautifully. Having realized that one need not be afraid of beauty, he is not afraid to let soul speak to soul in language worthy of both. And, curiously, at the same time he becomes more familiar, more human. Sélysette is quite the most natural character that Maeterlinck has ever drawn, as Aglavaine is the most noble. Méléandre is, perhaps, more shadowy than ever, but that is because he is deliberately subordinated in the composition, which is concerned only with the action upon one another of the two women. He suffers the action of these forces, does not himself act; standing between them as man stands between the calling of the intellectual and the emotional life, between the simplicity of daily existence, in which he is good, affectionate, happy, and the perhaps "immoral" heightening of that existence which is somewhat disastrously possible in the achievement of his dreams. In this play, which touches so beautifully and so profoundly on so many questions, this eternal question is restated; of course, not answered. To answer it would be to find the missing word in the great enigma; and to Maeterlinck, who can believe in nothing which is not mystery, it is of the essence of his philosophy not to answer his own question.

Chapters on the Book of Mulling. By H. J. Lawlor, B.D. (Edinburgh, Douglas.)

THE Book of Mulling is a Biblical manuscript, written in Ireland before A.D. 1000, and now in the library of Trinity College,

Dublin. It derives its name from its colophon, "Nomen hautem scriptoris mulling dicitur Finiunt quatuor evangelia."

St. Mulling was Bishop of Ferns and died in 696. Early Irish manuscripts, excluding a few extremely ancient fragments, exhibit two forms of handwriting. The Book of Armagh, of which the scribe died in 807, is an example of one form, and the Book of Kells, of which the precise date is not proved by any entry, is the finest example of the other. The Book of Teiliau, which contains entries proving it to be earlier than the year 1000, and the Gospels of MacRegol, who died in 820, are in the round-letter style of the Book of Kells. It is clear that this splendid handwriting was in part contemporaneous with the angular hand of the Book of Armagh, and that it died out, while the Armagh hand, which has a general resemblance to that of the Bobio Irish notes now at Milan and in the Vatican, is the ancestor of the hand still written by Irish scribes. The types of O'Kearney's catechism and of the Louvain books—the earliest specimens of Irish printing—were copied from this handwriting. The history of the Armagh hand can be clearly traced for about eleven hundred years, from 800 to the present day. The Book of Mulling is written in it, and if the century preceding the writing of the Book of Armagh showed no more change than the century which followed the death of Ferdomnach, the Armagh scribe, there is no reason against the acceptance of the colophon as a statement written at the end of the seventh century by Mulling himself. Mulling, Bishop of Ferns, was a patron saint of the O'Cavanaghs, in whose custody the book had been for some centuries before it was deposited in Trinity College, Dublin. Their house of Borris Idrome is near Tech Moling, or St. Mullin's, the monastery founded by the saint. Dr. Richard Bentley expresses an opinion as to the danger of determining the genuineness of a document on the evidence of style alone, and too little is at present known of the history of Irish manuscripts for the final acceptance of the assertions made even by thoroughly competent palaeographers as to the probable date of particular undated manuscripts. Every manuscript thoroughly studied as the Book of Mulling has been by Mr. Lawlor adds to the possibility of solving the problems of the date of the books of Kells, Durrow, and other places.

The Book of Mulling has been ignorantly bound in modern times:—

"The volume is duly described on the back, 'Book of Mulling,' and its contents are arranged in the following order: (1) ff. 1-17, Gospel according to St. Mark; (2) ff. 18-28, Jerome's Epistle to Damasus, the Arguments of the Gospels, and the Eusebian Canons; (3) ff. 29-50, Gospel according to St. Matthew, and other matter; (4) ff. 51-53, three portraits; (5) ff. 54-81, Gospel according to St. Luke; (6) ff. 82-94, Gospel according to St. John, colophon and other matter; (7) ff. 95-98, fragments of St. Matthew and St. Mark; (8) f. 99, blank."

It is in Latin throughout, and part of its text is that of the Vulgate, part of the old Latin version, and parts from other sources. Mr. Lawlor discusses at length every reading and the relation of all the readings to particular texts. The liturgical fragment has been as far as

possible transcribed, and is exhaustively examined. It includes part of the hymn in praise of St. Patrick composed by St. Sechnall or Secundinus. The following legend accounts for the veneration in which the hymn was held in Ireland:—

"When the recitation of the hymn was concluded, Sechnall said, 'I must have reward for it,' said he. 'Thou shalt have it,' said Patrick, 'the number of days that are in a year, the same number of souls of sinners shall go to heaven, for the making of this hymn.' 'I will not accept that,' said Sechnall, 'for I think that too little, and the praise is good.' 'Thou shalt have then,' said Patrick, 'the number of the hairs that are on the casula of thy cowl, the same number of sinners to go to heaven, for the hymn.' 'I will not accept it,' said Sechnall, 'for who is the believer who would not take that number to heaven, although he were not praised by myself, nor by any one, as thou art.' 'Thou shalt have,' said Patrick, 'seven every Thursday, and twelve every Saturday, to go to heaven, of the sinners of Erin.' 'It is too little,' said Sechnall. 'Thou shalt have,' said Patrick, 'every one to go to heaven who sings it lying down and rising up.' 'I will not accept that,' said Sechnall, 'for the hymn is too long, and it is not every one that can commit it to memory.' 'Its whole grace then,' said Patrick, 'shall be upon the last three stanzas of it.' 'Deo gratias,' said Sechnall."

Great ingenuity is shown in the consideration of a curious circular device which occurs on one page; and in an appendix are printed the old Latin Biblical portions of the manuscript known as 'The Garland of Howth.' An excellent index completes this very thorough and interesting book. The editor deserves the highest commendation for his perseverance and accuracy, and both Biblical studies and Irish palaeography owe much to him and to Prof. Gwynn, of Trinity College, at whose suggestion the work was undertaken, and to whose teaching the editor's interest in the subject was due.

Recent Advances in the Theistic Philosophy of Religion. By James Lindsay, B.D., B.Sc. (Blackwood & Sons.)

ENCOURAGED by what he describes as "the unusually favourable reception accorded in the most competent quarters" to his former work on 'The Progressiveness of Modern Christian Thought,' the minister of St. Andrew's parish, Kilmarnock, has undertaken to review the more important of recent speculations on theism, with the object of showing that they, too, exhibit a progressive character. He tells us that with feelings of amazement and dismay he finds writers of undoubted ability conveying the contrary impression by a belated treatment of the views of Descartes, of Hume, and of Kant, as though since the days of these philosophers the world of thought had relapsed into slumber. Mr. Lindsay is convinced that it has been far otherwise. In his judgment the march of knowledge in the nineteenth century has been so great, and its results so fruitful, that the difficulties of the theistic philosopher, in spite of checks and reverses, are such as spring from an *embarras de richesses*. With some confusion of language he declares that it is not the purpose of his work to add to existing expositions of theism, but rather to take critical account of them, and "to cast its own distinctive contribution on to the slowly rising pile of theistic knowledge." This is

certainly a sanguine temper to bring to the discussion of a subject so fraught with perplexity. But it is not the least of the expectations which Mr. Lindsay entertains. Aware that the writers of theistic works have often been subjected to the reproach that they have not duly considered the bearings of evolution on the form and content of their theories, he states, once for all, that it has been his steadfast aim to keep those bearings in view, and to yield to science whatever belongs to it. All that he desires is at the same time "to claim for God on the one hand, and for man on the other, what may be quite as rightfully claimed for them."

Such a declaration, placed in the very forefront of a volume professedly philosophic, might well engender doubts as to the wisdom of following Mr. Lindsay through the five hundred pages of his review. A writer, it might be thought, who describes his book as a distinct addition to knowledge, and begins by apparently drawing a sharp line of cleavage between the things that belong respectively to God, to man, and to science, hardly goes the right way to work. But Mr. Lindsay does himself some injustice. This initial declaration, while foreshadowing the tone of parts of his work, does not really represent the spirit in which it is undertaken. He is carried away by the strength of his zeal and the sweep of his own exuberant rhetoric, as often happens with writers who are also called upon to exercise the office of a preacher and to stimulate congregations. He is obviously anxious to make a calm judicial estimate of the best that has been said and thought of late on the subject of religion. It is his sincere desire to give every theory its due, and to leave no hostile criticism unexamined. Above all, he seeks to prove that the true basis of religion is to be found, not alone in a conscious relation to some Power in the universe higher than ourselves, but also in the implications of reason; that theism is, in a very valid sense, the true unity to which all intelligence aspires. But while the aim of his work is to demonstrate that religion, rightly understood, is thus all-embracing, and that it interprets, to use his own language, the claims of God equally with those of science and of man, it must be confessed that Mr. Lindsay often writes in a style which is apt to make his readers forget that aim. His thought would be clearer, more fruitful, more philosophical, in better harmony with the sober standard of truth, if it were less fervid and impassioned, and if he always remembered that those whose views are opposed to his own are also God's creatures. His writing would be much more effective if he were to pay some attention to the Greek aphorism, "The half is more than the whole," and accept Voltaire's warning that the adjective is the enemy of the substantive. While not wanting in the eloquence of enthusiasm, his style is often most prolix and tortuous. He indulges in strange inversions of language, and coins many curious words.

But enough of criticism that is provoked chiefly by the literary character of Mr. Lindsay's work. Whatever be its defects, they are not such as arise either from lack of reflection or from lack of knowledge of what has been done in the same province by

others. It is not only the speculations of the classical writers that Mr. Lindsay appears to have examined, and in some sense to have mastered; he is also conversant with the theories of all the best known and many of the obscurer exponents of the modern philosophy of theism at home and abroad. In erudition, at least, he is well equipped for his task; nor are his criticisms on individual books, as he passes them in review, wanting in force or originality. It is, for instance, a happy observation to make on Mr. Balfour's 'Foundations of Belief' that it exhibits a tendency to rob Reason in order to pay Authority.

Mr. Lindsay's treatment of what are called the cosmological and the ontological arguments is fresh and interesting. He also indicates the bearings of a new teleological argument in the light of the theories involved in the use (sufficiently common among men of science) of such words and phrases as "adaptation," "evolution," "the purposive action of nature." Many other, too, of the questions that naturally arise in the discussion of theism Mr. Lindsay handles in a suggestive fashion, although he is not always fair to arguments that run counter to his own, or reach his conclusion by methods that would convince a sceptic. Of his treatment of these questions it will be sufficient to confine attention here to what he says on the personality of God, and on that touchstone of all philosophies of theism, the problem of evil.

To the unreflective mind the idea of personality involves a body and a brain on the human model, and even amongst philosophers there are many who profess themselves unable to divest the idea of similar associations. Fiske, for instance, as Mr. Lindsay observes, declared in his 'Cosmic Philosophy' that personality in God is inconceivable apart from the same defects and limitations as characterize it in man. Seeley, too, in his 'Natural Religion' laid down that personality involved a body and a mortality. To Strauss an absolute personality was something "incapable of being thought." Many great writers, too, have regarded personality as a limitation. Mr. Lindsay, however, is afflicted with no such scruples, and it is his endeavour to show that the tendency of most recent theistic philosophy is with him. He holds—and he has little difficulty in citing an array of other writers who also hold—that personality is in no wise to be described as physical or quantitative; that its essential nature is of an intellectual and moral cast; that it consists in self-consciousness and self-determination. That this is the true view there can be no manner of doubt; but the relation of this self-conscious and self-determining spirit to the matter in which, as far as human experience goes, it is always enshrined, presents difficulties which to Fiske and Seeley and Strauss were insuperable, and which neither Mr. Lindsay nor any one of those he cites has yet been able to solve. There is much in the arguments advanced by Mr. Lindsay which commands assent, particularly when he disputes the contention that personality, in the right sense, as applied to God, involves something finite and limited, and urges that there is an aspect of personality which would make the Divine the only true

form of it. But at the same time, on a review of the whole discussion, the plain man will be tempted to say that the personality of God is not a matter which is in itself susceptible of much argument, still less of demonstration. It is an assumption which religion demands, if it is to have any real force or fervour. If there is any power in the world that upholds it all and makes for righteousness, we should, as Mr. Lindsay suggests, be lowering the endeavours and aspirations of men not to conceive it as personal in the sense in which the word has been defined. But the personality of God is no more than a postulate of the religious consciousness—a postulate not, indeed, dissimilar from that which demands the existence of God as the explanation of life and the world. Whether it is the personality or the existence of God, it is well not to force it into the limits of a too exact definition, but to accept it in the temper of that maxim of Goethe's which Mr. Lindsay quotes in another connexion: "It is not always needful for truth to take a definite shape; it is enough if it hovers about us like a spirit and produces harmony."

Mr. Lindsay's treatment of the problem of evil is somewhat meagre; what he offers in the way of discussion is neither very searching nor very satisfying. Not that he is unaware of the vast importance of the subject. He sees clearly enough what are the issues that have been raised by modern pessimism; he even goes so far as to say that while pessimism may not have the last word, it will have a place in any message to man to the end. Recent philosophy of theism has, he considers, shown a sufficient appreciation of the difficulty which the evil of the world offers to belief in an almighty and beneficent Author of it, and certain it is that no rational exposition of theism can now attempt to evade it. But he does not do much to explain the difficulty. He refers sympathetically to the theory of what has sometimes been called the "permissive agency" of evil, and to the compensations of moral training, stimulus to goodness, pity, and the like which may be adduced to justify its operation; but he feels, and wisely feels, that it is a mere quibble to try to regard these compensations as in any way indicating that evil is unreal, or merely an accident of imperfect development. His own view appears to be that freedom and moral responsibility require and even justify the existence of evil. If, he says in effect, there were no freedom, with the implied possibility of evil and moral transgression, we should be presented with a system of automatism; and, he curiously adds, we need not be surprised if God does not care to reign over such a kingdom. The subject is so replete with perplexity that it is not easy to challenge any view which does not presuppose acquaintance with Divine desires and intentions; but Mr. Lindsay either does not see, or else omits to state, that to suggest the inability of God to devise a scheme combining freedom with absence of evil is to put a serious restriction on His omnipotence.

James Clarence Mangan: Poems and a Study.
By L. I. Guiney. (Boston, U.S., Lamsons; London, Lane.)

A CHARMINGLY bound volume, with a graceful drawing by Mrs. Clement Shorter, this book comes on the avowed mission of rescuing from oblivion the works of an Irish poet, opium-eater, and drunkard. While it is true that one's knowledge of a man's sins should not prejudice one against his art, yet, on the other hand, the fact that a man was deficient in the rudiments of decency and self-command is no good reason for extolling his verses. Though this plea is not exactly urged by Miss Guiney, yet it seems to underlie, or rather to inspire, the special pleading of this "Study." Of course sympathy attaches itself to the unfortunate and the fallen, but sympathy for the man has no place beside criticism of the artist. James Mangan must be judged on his merits, just as though he had been a respectable person, a churchwarden, and president of a temperance league.

Miss Guiney proudly tells us that "he has somehow escaped the classifiers; he has never been run through with a pin, nor have his wings been spread under glass in a museum." With all respect to author and biographer, we would suggest that many a meadow-brown or garden-white enjoys a like immunity, and finds no food for pride in an escape shared by so many of his kind.

The few to whom James Mangan is known know him chiefly by his poem 'My Dark Rosaleen,' a song full of fire, and commanding a certain respectful admiration, which is considerably modified when the reader learns that all which has worth in 'My Dark Rosaleen' is stolen from the Gaelic, and that in the theft the jewels have been dimmed. Miss Guiney obligingly supplies a literal translation of the Gaelic, which is in its rough unrhythmic form a far finer poem than Mangan's English transcript.

Far be it from us to deny to this obscure author certain gifts—fire, force, and a peculiar and startling earnestness. But these qualities are blurred by a constant wash of weakness—the result of his fatal and unresisted fluency. Many of his poems are extremely interesting as expressions of thought and emotion. Among works of art they have no place. Miss Guiney's enthusiasm has led her to quote "the gallant words with which Schumann once began a review of the young Chopin: 'Hats off, gentlemen: a genius!'" Applied by the risen sun to the rising star, these words are generous and becoming; spoken by Miss Guiney of James Mangan, they are merely absurd. This unfortunate Irishman had talent, and talent which in brighter circumstances might have found expression in work far more valuable than any fate ever allowed him to produce. Genius he had not. One mark (the greatest) of genius is the production of memorable lines—lines which at once catch the ear, and irrevocably fix themselves in the recollection—lines which, once read, are never to be forgotten. Read Mangan's poems from beginning to end, and when you have closed the book you shall find abiding with you no single line. An impression of confused and misspent effort will remain—nothing more.

In her zeal for the glorification of her author, Miss Guiney does not even hesitate to suggest that to him Edgar Allan Poe owes his trick of reiteration, and asserts that "any critic would attribute" the following lines "to Poe, both for manner and for perfect mastery of ghastly detail":—

I was mild as milk till then,
I was soft as silk till then,
Now my breast is like a den,
Karaman!
Foul with blood and bones of men,
Karaman!
With blood and bones of slaughtered men,
Karaman, O Karaman!

"The.....mark of Poe's maturer poetry, the employment of sonorous successive lines which cunningly fall short of exact duplication, belongs also to Mangan in the same degree." Does it? Let genius speak for itself in the few lines which Miss Guiney herself quotes:—

Come, let the burial rite be read, the funeral song
be sung,
An anthem for the queenliest dand that ever died
so young,
A dirge for her, the doubly dead in that she died
so young!

Perhaps the most interesting thing in the book before us is the purely biographical poem called 'The Nameless One,' and here the interest is not in the poetry, but in the biography. The comic verses which please Miss Guiney will seem to English readers almost intolerable.

NEW NOVELS.

The Two Captains. By W. Clark Russell.
(Sampson Low & Co.)

MR. CLARK RUSSELL has been renewing his acquaintance with the author of 'Two Years before the Mast,' and he has set himself to "write a book as good as Mr. Dana's," a story which shall "wear the shape of that incomparable log-book." At all events, this is the promise held out by the narrator of 'The Two Captains,' who tells us that he heard his "collection of facts" from "one of the parties, who died an extremely old man." The reader in a critical mood may suggest that the most important facts of the story were only known to two men, both of whom died three-quarters of a century ago. It does not signify; but when a novelist takes any trouble at all to create an illusion, he might as well take just sufficient trouble to create a good illusion. The two captains are merchantmen turned pirates, and this book tells how they help themselves to a ship, and sail her under the black flag. Indeed, it tells very little more. There is no hero, and there is but an apology for a heroine. The Gypsy brings her skippers luck up to a certain point, and any one who is in the humour for a pirate yarn may find the story to his mind. But it is not precisely on a level with Dana's book, nor yet with the best or second-best work of the novelist who wrote 'The Wreck of the Grosvenor.'

Young Nin. By F. W. Robinson. (Hurst & Blackett.)

MR. ROBINSON'S new heroine, a music-hall singer sprung from the slums of South London, becomes in time, and against her better judgment, no less a personage than an English countess. Johnnie Markingham,

the brainless "scion of a noble race," is as desperately in love with Young Nin as it is possible for a man of his nature to be. On the death of his father he persists in marrying the half-reluctant singer, helped by the plotting of her parents, and especially of her more ambitious sister, also of music-hall renown. The heart of Young Nin is all the while given to a foreign pianist, who from obscurity arrives at fame. The girl herself is attractive, but not clearly defined. Round the central situation and people gather other persons and a variety of scenes more or less striking in kind. Mr. Robinson is not, however, at his best in these pages. For his best we have always cherished an affection. He may be no stylist, but he has a good command of the sensational, and he possesses a knowledge of human nature apparently gained at first hand. His novels of the lower slopes of life seem to us his happiest. In writing of Bohemians their ways seem, pre-eminently, his ways, and their thoughts, for the time being, his thoughts. And here—generically speaking—we prefer his Lambeth to his Grosvenor Square. In nearly everything he writes a curious uncertainty and an atmosphere of more than common mystery must be noted. They may be telling, but they frequently lead to "expectations not afterwards realized." In the present story an air as of something held back, deferred, is very marked. It seems as though Nin's parents and sister possessed some secret knowledge concerning her. It is not so. The end is tragic, but the tragedy is caused not by any hidden event in the past, but merely by the clash of temperament and incident as the tale unfolds.

The Son of a Peasant. By Edward McNulty. (Arnold.)

MR. MCNULTY possesses some of the qualities that make for the good Irish story, and principally the gift of real sympathy with his subject. At any rate, 'The Son of a Peasant' gives that impression. To say in so many words what constitutes the true Irish or any other spirit is almost impossible. A spirit is in its nature and essence impalpable and undefinable. Atmosphere, rather than description, is indispensable. Mr. McNulty is endowed with the nameless something that makes his effects satisfying. One may or may not know the ins and outs of Irish life and character, yet feel that here is the raw material of both. Most writers of Irish stories do, we assume, aim at a judicious blend of the comical, pathetic, and what for want of a better word must be called the elfin strain of feeling. The ordinary result of the mixture of these necessary ingredients is not by any means so good as we get here. If the general trend of incident is a little misty, if too much is left to the reader's own intuition, we do not complain. To us the story appeals both pleasantly and strongly. There may be too much insistence on the quality of dry humour involved in the composition of Constable Kerrigan, but we have not discovered it. There is originality in Mr. McNulty's view of the man bent on "getting an in the Foorce" by force or by fraud. As an example of humour and pathos and of beautiful simplicity and goodness of heart we take Flanagan, general "merchant,"

retailer, and consumer of whiskey. A solemn and yet a genial being is "Misther" Flanagan, though at times obliged to take refuge from the strife of tongues, or from a female one, "with the stars and the pigs." Little Patsy, his son, is a real and most attractive youngster. Mrs. Flanagan, made up of equal parts of shrew and Gummidge, is as "trying" a house-mate as any in fiction or in real life. The reputed "changeling," a lame young schoolmaster, is fashioned on another plan from any of the others. Those who remember, not long ago, a curious case in the papers concerning fairy possession and magic and the means of exorcising will not consider the treatment of the schoolmaster by his neighbours exaggerated, nor even the final tragedy beyond the bounds of the probable. The obscure mental processes which lead the peasant grandfather to offer up the schoolmaster on the shrine of his superstitious fancies are well suggested.

Katharine Cromer. By Helen Craven. (Innes & Co.)

'KATHARINE CROMER' is the sort of volume that may be termed extremely "up to date," if not beyond it. It is all about the members of a clique of young and high-spirited folk, come of good old stocks, who have progressed or degenerated (according to the point of view) from the manners and customs of their forbears. Katharine Cromer, or Lady Kitty, the heroine of the sketch, is to the full as noisy, slangy, self-willed, and self-advertising as it has so far entered into the heart of the modern unmarried girl to be. But, as Americans say, there is "more to her" than this. The friend who tells her story, or what story there is to tell, is almost as much on "pleasure bent," only she takes her pleasures a little more frugally. There is no repose about Lady Kitty—not to put too fine a point upon it, she is as racy and rowdy as possible. As a novel of manners, contemporary manners or no manners, the book has a kind of interest of the "smart," unpleasant sort. The narrator has an easy enough expression, and can hit off the dialogue and scenes at which she aims. She has produced several silhouettes of persons of both sexes, and they suggest some truth if no fascination. Katharine Cromer has a soul attuned to music as well as noise. A professional of good birth with a divine gift of song produces a tremendous effect on her nerves or heart. In spite of this, she has a misguided kindness for a being nicknamed "Tabby," otherwise Lord Talbot, a perfectly brainless, if not blameless youth. The singer wins the public and the lady, in spite of the opposition of old-fashioned parents. But one feels that, though the volume ends with the marriage, Lady Kitty's history is by no means over. Such a slip as "laying" for lying occurs—and not in the dialogue either. It may be a misprint. On the other hand, it may be possible that the caprices of fashion dictate that for this month grammar of this kind shall "obtain." It is not for us to say.

Cecilia. By Stanley V. Makower. (Lane.)

'CECILIA' is an unpleasant story of the disillusioning kind, if disillusionment be still a possible attitude in young or old.

We were about to say it is merely unpleasant, but the fact is that it is not without cleverness alike in matter, method, and manner. There is some grasp on reality, and that was somehow not what we expected. One or two of the people are observed at first hand, and consistently developed. Cecilia is the study of a nineteenth or perhaps twentieth century girl—a morbid and depressing study, but discovering points that, given the conditions of temperament and surroundings, are natural enough consequences. One or two characters and some "interiors" appear to have been most shrewdly noted. The volume is slight and probably of ephemeral interest. One does not exactly admire nor esteem it, yet one does admit a kind of knowledge and experience, both literary and human.

Jan: an Afrikaner. By Anna Howarth. (Smith, Elder & Co.)

THERE are both novelty and interest in the character of Jan Vermaak, otherwise Sir John Fairbank. The story of his life is natural, simple, and unaffected; it is, moreover, sufficiently romantic to form a decidedly readable novel. It is true that the reader has to accept some remarkable coincidences in identifying the son of an Englishman by a Kafir woman with the heir to a baronetcy and an estate in the west of England. There is also a very good and upright young man whose character has never been subjected to the unbecoming influences of an English public school and university; and there is an implied suggestion that a "man of the world" formed on a more conventional model would hardly have acted as this good young man did, and so given rise to a clever little romance. These considerations are, however, only of the fringe of the story. The main subject is adequately worked out. The writing, without being skilful, shows ample care and discretion; and there is an agreeable contrast between life on a farm in Natal and that of an English country house. The novel is one that can be read with pleasure by old and young.

Three Comely Maids. By Mary L. Pendered. (Hutchinson & Co.)

READERS of a younger generation who want to know what the more commonplace novels of the sixties and early seventies were like may get a very good notion from 'Three Comely Maids.' The young man who says "ma'am" to his mother, the young lady who "finishes her education" in a Spanish convent, and there (of all places) learns to give the letter *j* (of all letters) "that melodious liquid sound that is so impossible to a purely English tongue"—these are conventions hardly more outworn than the squire's daughter who takes up with the tenant's son, or the impoverished young ladies of good family, exquisite beauty, and rare capacities who lead a cultivated life in a cottage, making their own beds and giving music lessons in purse-proud families until the right men come along and put them in the station which they are fitted to adorn. At the same time it must be owned that ninety-nine novels in every hundred are composed by the aid of *clichés*, and we do not know that those now in circulation have any intrinsic superiority over those which

satisfied the average fiction-reader of five-and-twenty years ago. We shall be curious to see how Miss Pendered's revival of them attracts that reader's daughters.

Mona St. Claire. By Annie E. Armstrong. (Warne & Co.)

THIS story is in its nature and essence of a kind not much read nowadays. An attempt to modernize the namby-pamby contents does not make them much more nourishing in quality. Written in the present tense, with a little slang feebly introduced—to help the modernizing process perhaps—this is one of the frequently told tales of a family of beautiful British girls, poor but well born. Their escapades, conversation, love affairs, are mild all through; their ill fortune and subsequent prosperity (including good marriages) are all very like much of what has been too often put into "girls' books" before now.

A Villain of Parts. By B. Paul Neuman. (Harper & Brothers.)

THE beginning of 'A Villain of Parts' is sufficiently frightening. There is quite a thrill in it, especially when the epileptic beggar returns to interview the young hero in the guise of an able-bodied tramp. Subsequent subterranean meetings are also fraught with mystery and excitement. The story is short, and full of irregular engagements and skirmishes. The first is the best; still, there is good business in other parts. The strange adventures are recounted by a very youthful gentleman who starts on an innocent walk to meet a schoolfellow with a view to a fossilizing excursion. Things more interesting and exciting than fossils crop up on the way.

Miss Providence. By Dorothea Gerard. (Jarrold & Sons.)

MISS GERARD'S new story is not ingenious, and a certain prudery on her part deprives the central incident of all likelihood. The renunciation by the heroine seems absurd if she is really in love, as she is supposed to be, the hero's acceptance of it without further explanation ridiculous, and the solution of the difficulties commonplace.

Valentino: a Story of Ideals. By Curtis Yorke. (Jarrold & Sons.)

THE ideals of the unfortunate Valentino, in Curtis Yorke's readable romance, are mostly destroyed in her teens; and, though she is left with a consolation prize at the end, it (or he) must have seemed to her proof positive that in this world it is safer to realize our own possessions than to weave fancies about other people. This story has not much of a plot, nor much movement or incident, beyond such as can be introduced in the social traffic of a dozen or twenty human beings. It is the simple romance of a young girl, who sees plenty of trouble, selfishness, and casual virtue amongst her relatives and friends. Several of the characters are well drawn, two or three of them are amusing, and one or two are caricatures. Curtis Yorke can tell a pretty tale, and 'Valentino' is not the worst she has written.

Luv und Lee. Von Wilhelm Jensen. 2 vols. (Weimar, Felber; London, Williams & Norgate.)

IN this novel Jensen returns to his native Holstein, which he has made so peculiarly his province. He depicts the life in a little town on the coast, where sea and land intermingle so closely that the population is all but amphibious. His own sympathies are with the sea; he is at home in descriptions of storm and all the changing moods of ocean; he loves to join the sailor folk in their nightly gatherings in the floating tavern, *zum stillen Butt*, and listen to their talk. The reader may wish he were a less conscientious chronicler, and think that Plattdeutsch, like kailyard Scotch, is somewhat abused when made the vehicle for a tedious repetition of the same jokes and the narration of such well-worn yarns as that of the sailors who lit a fire on a whale's back under the impression that it was an island. The story is extremely slight, and had the author been content to condense it into a novelette, instead of expanding it into two volumes, he might have kept our interest alive. As it is, the episodes take up more space than the main incidents. The small talk of the little town, the interminable scenes in the tavern, a series of closely related thunderstorms, all beginning with "yellow serpents," *alias* lightning, and constantly recurring atmospheric effects take up most of the pages—all good of their kind, were there not so many of them. The half would have been more than the whole; the quarter would be the artistic mean. Through this maze of alien matter winds a slender thread of plot, compounded of elements most of which have already seen service in one of Jensen's earlier tales. Tamo Fleming, the worthy doctor, is a somewhat ill-defined person, with his pedagogical theories, founded probably on Herbert Spencer, on "making the punishment fit the crime." Why he marries the wife whom he afterwards proceeds to educate, why he retires from practice and society, is by no means clear. Nor do we quite understand the fatal fascination of Heid Wilbet, the weird maiden of the mermaid form and flashing eyes, who lures the hero, Alf Overbeck, away from home and friends and duty to set out with her for South America, where he slaves in the diamond mines in order to win wealth for one who proves herself a faithless wife. Madlene, his cousin, whom he has jilted for this dangerous charmer, is only too ready to forget and forgive. She and her mother and grandmother are all patient Grizzels, such as, we fancy, could hardly be found even in Germany now outside the pages of a novel. But none of the characters is really convincing. They are not persons, but types, and rather the figures inserted in a landscape than the necessary components of a picture.

AMERICAN HISTORY AND BIOGRAPHY.

American History told by Contemporaries (Macmillan & Co.), edited by Albert Bushnell Hart, is a first volume, and is intended to give illustrative passages from contemporary writers. The period covered by this volume extends from 1492 to 1689, which is styled the "Era of Colonization." Prof. Hart explains that two theories are held as to the teaching of history: the first, which he says is the English

method (!), consists in grounding the student in well-chosen secondary works; the second is to insist upon a knowledge of original sources. He adds that

"the English method may be compared to an orderly ship canal, going straight to the end, with an ascertained depth of water, but always shallow and confined: the other method, to a natural river, abounding in deep pools, and joined by a multitude of branches which one cannot explore; with many unfathomable places; but winding among human habitations, and giving glimpses of human life."

With this volume in his hand the teacher will find it easy to impart a knowledge of American history, while the student will find it as easy to extend his knowledge. The references to authorities are many and minute, and even a librarian may increase his bibliographical information by a careful study of the volume. In short, Prof. Hart has made an excellent beginning, and deserves high commendation.

A Memoir of Robert C. Winthrop (Boston, Little, Brown & Co.) has been prepared by his son with filial piety and in good taste. Mr. Winthrop, who died at the age of eighty-five in 1894, was one of the many notable men who have helped to make Boston famous. He had the advantage over some of them in being the direct descendant of John Winthrop, the best and greatest of New England colonial governors, and one of his many claims to an honourable place in literature is to have written the life of his distinguished ancestor. His own reputation, however, has been chiefly local. He received an excellent education, and was well read in the Latin classics, from which he could quote with a felicity rare among his countrymen; he took his degree at Harvard at nineteen, afterwards qualifying himself to practise law. Being of independent fortune, he did not pursue his profession, but engaged in the slippery business of politics. He was a good speaker, polished as well as fluent, and the Whig party, to which he belonged, rewarded him with the honour of representing Massachusetts in Congress, where he was soon acknowledged as a coming man. He was elected in 1840, but he did not take part in debate for a year. He was opposed to the annexation of Texas, and he was foremost in checking the impulse to war against this country on account of the Oregon question. In his day, as in ours, it was customary to charge Great Britain with wickedness of the deepest dye; but Mr. Winthrop did not join in the denunciations. In a most effective speech he put the case in a nutshell, saying, "Once assume the position that neither the words nor the deeds of Great Britain are to be taken in evidence of her designs, but that her assurances are all hollow and her acts all hypocritical, and there is no measure of aggression and outrage which you may not justly apprehend from her." Mr. Winthrop was Speaker of the House of Representatives in the thirtieth Congress, and he succeeded Webster as Senator for Massachusetts, yet, despite his personal popularity and oratorical power, he did not make any great mark as a politician. He would join neither the extreme men from the North nor the extreme men from the South. Being too little of a partisan to please the members of his own party, he left the political field without hesitation or regret when he found that he could not follow the course which he deemed right. The disappointment of his life was that he was not elected Governor of Massachusetts; the real loss, however, was on the side of the State. He travelled much in Europe, and was on intimate terms with the notable men in its principal cities; he was indefatigable in all works of charity and mercy, and the Massachusetts Historical Society profited greatly for thirty years by his advice and aid. He was an honour to his native city, and this 'Memoir' has done justice to him.

The Industrial Evolution of the United States, by Dr. Carroll Wright (Gay & Bird), and

Baumwollproduktion und Pflanzungswirtschaft in den Nordamerikanischen Südstaaten, by Dr. Ernst von Halle (Leipzig, Duncker & Humblot), are two works which exhibit American progress in a clear and impressive fashion. The figures and plates in both enable the reader to see at a glance how much has been achieved within a brief space of time. In both books the lesson which, though not obtruded, cannot be missed, is the great part which machinery has played in the process. In truth, if it were not for the inventive genius of the American, his country would lag far behind in the industrial race, while it is equally true that invention has become a necessity in America owing to the dearth of labour. Many instances are adduced of the enormous increase in the amount of work performed by a machine in comparison with hand labour, and one relating to the newspaper printing press is remarkable and suggestive. It is to the effect that one machine minder and four skilled labourers will turn out in an hour as many printed newspapers as a man and a boy, working ten hours a day on the old presses, could do in a hundred days. Still more striking is the fact that, with the perfecting of machinery, the demand for labour has increased. Dr. Wright's book is filled with facts, and it has a good index. The first part only of Dr. von Halle's has appeared, and it deals with the period when slavery prevailed.

SCOTTISH FICTION.

THAT Maitland of Lethington should now for the first time be introduced as the central personage in an historical novel is, when one comes to think of it, somewhat extraordinary. On the whole, we are grateful to Mr. W. Beatty for *The Secretar* (A. Gardner), a fairly lively story of the Marian age in Scotland, though we think his Lethington (who runs about the Canongate talking to the burgesses and tradesmen, goes personally to place Ainslie's daughter in safe custody, and generally places himself on a level with John Kilgour, the literary tapster) is a rather undignified conception. The historic doubter will be relieved to find that the most damnable letters in the celebrated casket were written by the aforesaid John Kilgour for his employer Ainslie of the tavern, who was himself the instrument of Morton; also that the first "band" (for the destruction of Darnley) was removed from the casket by Morton (this seems probable enough), and was then "reduced to ashes" by a flash of lightning just when Lethington was about to put his hand upon it. Mr. Beatty has read his Knox, and very often turns out a fine passage in archaic Scottish; but we should like a *locus classicus* for such a word as "vim," and have our doubts about Morton's jester quoting Wordsworth. It is in his "riding" and warlike passages that the author is at his best.

Scottish Border Life. By James C. Dibdin. (Methuen & Co.)—A kailyard series without any kail, except the veriest "runts" and out-rides of that occasionally juicy product. There is nothing in the book distinctive of the Border, except certainly the accurate nomenclature; and nothing in the way of reflection contributed by the author, except of the tritest kind.

If *Over the Hills* (Methuen & Co.) is her first novel, Miss Mary Findlater is in many respects to be congratulated. Not only does she hold our interest from first to last, but the book improves as it proceeds both in style and construction. The scene is laid in the Highlands some fifty years ago, part of it in a desolate spot, to which the title refers. The interest of the story lies mainly in the contrast drawn between the characters of two girls, accentuated as they develop and their lives are crossed to some extent by the same influences. Annie Fraser, whose empty-headed selfishness is occasionally overdrawn and shows a tendency in its results to cheap sensation, is nevertheless a living

picture, and throws into stronger relief the fine character of her friend Dinah Jerningham. Dinah inherits certain qualities from her hard-headed and heartless parent, to which she adds a boundless capacity for affection and a great power of self-renunciation. The strongest scenes in the book are between her and Lewis Campbell, a charming figure himself, but chiefly of interest in his successive relations to these two women. Jane Anne, a minor character, cleverly drawn and important as a link in their destinies, is, however, kept admirably subservient to the principal figures, round whom the action centres throughout.

SCHOOL-BOOKS.

First Steps in Anglo-Saxon. By Henry Sweet. (Oxford, Clarendon Press.)—We are not sure whether this ingenious little book will be found suited for class use, but for beginners who have to dispense with the aid of a teacher it may be cordially recommended. The outline of the grammar, which occupies twenty-five pages, contains only what the learner absolutely requires to know in order to proceed to the translation of the accompanying texts; but the more difficult points are treated with greater fulness than in the author's 'Primer,' or in elementary grammars generally. The reading lessons consist of extracts (with some alterations) from the astronomical treatise which was first printed in Wright's 'Treatises of Popular Science'; an adaptation of the Gloss to Ælfric's 'Colloquy,' freed from the Latin idioms incident to an inter-linear translation; and a prose retelling of the story of Beowulf. The Anglo-Saxon words, and the inflectional forms which are not found in the grammar, or which present special difficulty, are explained in the notes at the end of the book, in the order of their first occurrence. References to earlier explanations are given wherever the student might be likely to have forgotten them. Dr. Sweet's Beowulf saga, as it may well be called, is a learned and skilful piece of work, and will probably be read with interest even by advanced students.

Outlines of English Literature. By J. Logie Robertson. (Blackwood & Sons.)—These outlines for young scholars, with illustrative specimens, are written in an easy and pleasant style, but they lack the sense of proportion, and are defective in other ways. For instance, more space is given to Thomson's poetry than to Milton's. "Chaucer's London was," quotes our author,

Small and white and clean.

This will not do: if it had been clean, the "Black Death" might have been less of a scourge; but, as a matter of fact, the fourteenth century saw "great beasts" publicly slaughtered in the streets, which ran with their blood. The 'Religio Medici' should have been mentioned with 'Urn Burial' as Sir Thomas Browne's, and the fact (of which we now possess full evidence from the Harley papers) that Defoe's chief business was that of a Government spy. To say of Goldsmith that "his fame now is that of a poet, and rests on 'The Deserted Village,'" is, in view of 'The Vicar of Wakefield,' as strange as to consider 'Ivanhoe' Scott's "masterpiece."

Nineteenth Century Prose. By J. H. Fowler. — *Nineteenth Century Poetry*. By A. C. McDonnell. (Black.)—These neat little volumes begin a "Literary Epoch Series," which aims at providing the elements of literary criticism without recourse to "cram." The method adopted is to print selected passages of six poets and prose writers with brief notes on biography and general and technical criticism, and seems sensible and well carried out on the whole. Mr. Fowler is the better editor of the two: some of Mr. McDonnell's criticism is unfortunate, as when he says of the nineteenth century: "The age became one of severe scientific

inquiry, and poets, like other men, were thoroughly imbued with its spirit." This is unfortunately true of Tennyson only, not of our poets at large. It is also too much to say that sublimity belongs to Wordsworth and Milton alone among English poets.

Exercises in Latin Accidence. By S. E. Winbolt. (Methuen & Co.)—We have tested Mr. Winbolt's book with great care, and find it accurate and well arranged; it has also the advantage of being adapted to the 'Shorter Latin Primer.' We notice that the exercises show some humour instead of the usual arid Ollendorffian level of English for translation, and that boys are now let into secrets not accorded to earlier generations about deponents with an ablative and the future infinitive passive.

Latin Verse Unseens. Selected by G. Middleton. (Blackwood & Sons.)—These are well selected, and we are glad to see some of the lesser lights of Latin literature not omitted. It may be doubted if it was wise to print at the beginning full references to the sources whence the passages are taken, so that the wily boy may get at a translation.

Mr. H. R. Heatley is a well-known teacher and writer for boys. *Pantoia* (Longmans & Co.), which he has produced as a sequel to his 'Græcula,' is a book of short Greek passages with brief notes, which can be recommended for its variety and arrangement. Appendix B, on οὐ and μή, does not include the idiom οὐ μή σε κρύψω, which occurs in piece 18, and is not sufficiently explained in the notes.

The first Latin exercises which the Rev. J. Went has entitled *Facillima* (same publishers) are written on the sound principle of dealing with the normal rather than with irregularities, and are well adapted to lead on the beginner to severer things.

Hints in Greek Prose. By W. C. F. Walters. (Blackie & Son.)—Mr. Walters wisely leaves a good deal to the teacher, and his book is useful and suggestive. The list of Greek metaphors is interesting, but for general purposes the model of study should be rather the Greek orators than Thucydides, whose extraordinary style does not tend to lucidity in imitators.

Xenophon: Anabasis, Book III. Edited by G. M. Edwards. (Cambridge, University Press.)—Xenophon's Greeks were not more tired of marching when they sighted the sea than we are of the useless multiplication of school-books. Mr. Edwards's notes are sound, but could hardly help being so in so well-worked a field. Citations from Jonah, Layard, and a remarkable Teuton who opines that "the Retreat..... is a proof that democracy was after all the best constitution for the Greeks" are probably new features! It is, however, really time to make some special protest when one finds book iii. of the 'Anabasis,' which has already been edited in the 'Pitt Press Series' by a competent scholar, now again edited for the same series. "Occidit miseros crambe repetita magistros": we hope the modern schoolmaster will survive; but he has much to bear.

The Children's Study: France, by Mary Rowse (Fisher Unwin), is pleasantly written, and gives a great deal of history and information of all kinds in a very small compass. Numerous anecdotes enliven the narrative, and in two respects this little history of France is a welcome change from Mrs. Markham's—one is that we have no "George," and the other that we escape the too frequent expression of Mrs. Markham's personal dislike of France and the French, which with much want of proper feeling she forced on her readers on every occasion. Miss Rowse's English is not by any means invariably above suspicion, but her book has many good qualities.

SHORT STORIES.

The Dorrington Deed-Box. By Arthur Morrison. (Ward, Lock & Co.)—For purposes of fiction the character of the detective (from Vidocq to Inspector Bucket) must have been exploited for all it is worth. Mr. Arthur Morrison has evolved some interest out of the detective in previous volumes. His latest collection of tales has to do with one Dorrington, who appears in six such stories. In the first he endeavours to murder and rob a chance acquaintance, and the seizure of the detective's papers enables the author to tell the tale of various other "inquiries" in which Dorrington was interested. Perhaps the best is one in which the wrong horse is treated with a hypodermic injection, the villain fondly imagining he has prevented the favourite from running in a popular race; and the part which the detective plays in this scheme is well described. Of its kind, this collection of stories is extremely well written, and the interest is well maintained throughout. The illustrations to the volume are superior to those usually found in this class of literature. One in particular, by Mr. S. L. Wood, is a remarkably good drawing of a horse foreshortened.

The volume called *A Modern Atalanta, and other Stories* (Kegan Paul & Co.), does not materially distinguish Miss Maud C. Vyse from the host of young ladies who nowadays write stories with fluency and publish them, or at any rate send them to publishers with perseverance. Why some get into print with more ease than others remains a mystery. The first story in this set is typical of the class. A young woman of a literary turn calls herself Atalanta; gets actually beaten in a footrace by a young man through stopping to pick up a rose thrown by some one else—rather a confusion here in the mythology; and is metaphorically distanced in magazine competitions by the thrower of the rose, whom she only knows as an idealless country squire, but who thus asserts his right to the part of Hippomenes. The first young man is Meleager. He saves Atalanta from a bull, and gets tossed. With a brain, perhaps, confused by the shock, he whispers, "Meleager died for Atalanta's sake"—again hardly an accurate way of putting it; and dies himself. Then the other man—called usually Percival Fenwick, but at least once Percival Morris—takes up the running, and in course of time reveals himself as her competitor, with the usual result. If, by the way, the young lady's articles were not better studied than her description of the gulls on the Thames, "with their red bills," we can hardly wonder that editors were content to compliment them. The colour of a London gull's bill is no doubt dubious, but if Miss Vyse looks again, she will see that the birds which haunt Blackfriars Bridge all belong to the yellow-billed varieties. 'The Miniature' turns on the theme, generally disagreeable, of a brother who unawares falls in love with his sister. The writer's perfect innocence, however, deprives it of its usual repulsiveness, but at the cost of reality.

Miss Frances Forbes-Robertson's *Odd Stories* (Constable & Co.) have somewhat more body in them, though we are not prepared to say that this is due to anything else than a somewhat more extensive study of current fiction. None of her types is precisely unfamiliar, and her diction has a way of reminding the reader now of one, now of another among the writers dear to modern culture:—

"He hesitated. 'You are charming, but you have a fault.'
"Many," she answered; "which have you discovered?"
"A flattering one to me."
"You hardly deserve that!"
"I thought I didn't—'tis your caprice to give them to the undeserving."
"They had better have my faults than—"
"You lack a virtue I would have you give me."

And so on, and so on. The modern master of the *stichomuthia* was surely not for nothing in the begetting of this. The story called 'Jotchie' (why are these hideous pet-names a "note" of our realistic school?), on the other hand, might be an adaptation from the French, down to the curious ignorance of English ways implied in the notion that a man could inherit a baronetcy from a cousin of a different name from his own—connected with him, therefore, on the femaleside. Barristers, again, are not found in "offices," though no doubt the same French word serves for these as for "chambers." The author hardly seems aware that the hero of this story would be called a vile cad in all societies where any code of conduct obtained other than that favoured by the creations of the late M. de Maupassant. Many of Miss Forbes-Robertson's stories are merely whimsical, and those we like the best. Andersen, of whom we are more than once reminded, is a safer model for a lady story-teller to follow than the "master" just named.

Faith, Hope, and Charity. By J. Le Breton. (Macquenn.)—The author tells us that this volume is "a novel of the Graces," though the contents suggest a different description. Three stories of unequal length are used to illustrate the cardinal virtues of faith, hope, and charity, and the best of these is not that which deals with charity. Beyond the scope of the title-page there is little in the three stories to bind them together. They are commonplace descriptions of commonplace people and things, and it is difficult to find in them much that can either interest or please the reader.

John Strange Winter has a large army of admirers, and the volume which she has entitled *Princess Sarah, and other Stories* (Ward, Lock & Co.), will doubtless find many readers. We are not told whether the stories are new or old; one of them—'Miss Mignon,' to wit—is certainly an old favourite, and it is moreover, in our judgment, one of the best tales in the book. The history of Princess Sarah, which occupies nearly half the volume, is too full of the ungrammatical remarks of Sarah's vulgar relations to be altogether to our taste.

Those who care for Breton customs and legends will find a volume of five little stories by M. Anatole Le Braz, published by M. Calmann Lévy under the title *Pâques d'Islande*, which describes only the first, much to their taste, though in a lugubrious vein. The author's previous writings on the songs of Brittany have made their mark.

WORDSWORTH LITERATURE.

IN spite of Wordsworth's well-known assertion that each of his verses has "a worthy purpose"—how the epithet "worthy" now seems to brand with dulness and commonplaceness every person and thing on which it is bestowed!—no one (not even those who, with Swift, hold that "Parnassus is not a cure of souls") will fail to welcome the prettily got-up and well-chosen selection of Wordsworth's poems which we owe to Mr. Andrew Lang and Messrs. Longman. They are those loved by both young and old, and many of them date back to the time when the poet and his most poetical sister were living at Dove Cottage, practising "plain living and high thinking," and so poor that even paper on which to "take down" his poems was not always forthcoming when the poet wanted it. Some of them were written on any scrap that came to hand—even the paper bags in which their little purchases had been brought home were often utilized in this way by William, while Dorothy either bought, or made herself, a little book of any kind of common paper in which, in very closely written lines, she noted down the events of each day, while just inside the cover is sometimes found a tense or two of some German verb which she was anxious to learn. Of the straits to which she must

have been reduced in her tiny, but precious journals, when so many alterations had to be chronicled in that most refractory poem 'The Pedlar,' it is painful to think. The illustrations are by Mr. Alfred Parsons, and most of them are very good—that of Rydal Mount especially so. There is none of Dove Cottage, where the brother and sister weathered the storm of poverty together.

Poems in Two Volumes by William Wordsworth. Reprinted from the Original Edition of 1807. Edited by Thomas Hutchinson, M.A. (Nutt).—If we wish to understand Coleridge and Wordsworth, we ought to read them in the successive editions they published when they were alive. By so doing we live with the poet through his poetic life, and the textual changes become in some measure a record of his history. It may be useful to the collator to print various readings at the foot of a page, but it is confusing, and disturbs the unity of impression. Each stage in a poem should be taken by itself. Undoubtedly we shall read three or four times over many verses which have not been altered, and this, we admit, may be a great hardship to the ordinary reader, who considers himself a monument of endurance if he goes through any author from beginning to end. There are, however, a few persons, it may be hoped, who care to read Coleridge and Wordsworth more than once, and it is to them that our plan is recommended. Hitherto it has not been easy, for early editions are rare and dear. Prof. Dowden, however, has republished the 'Lyrical Ballads' of 1798, and Mr. Hutchinson has followed with the *Poems of 1807*—two invaluable aids to the student. The 'Poems in Two Volumes' is not merely a reprint. The preface and the notes, which are in the best sense of the word scholarly, are a contribution to the literature connected with Wordsworth of far greater importance than, perhaps, five-sixths of the essays on him. Their thoroughness and accuracy might serve as a text for a few lectures—which would be extremely useful just now—by some distinguished professor on the duties and responsibilities of editors. One of the notes is particularly interesting. Wordsworth told Crabb Robinson that "he wrote his 'Beggars' to exhibit the power of physical beauty and health and vigour in childhood, even in a state of moral depravity." In 1807 the second line of the last stanza stood thus:—

Sweet Boys, you're telling me a lie.

It now stands "Hush, Boys," &c., and it might be supposed that "Hush" for "Sweet" implies some kind of moral recantation. But Mr. Hutchinson greatly relieves us by the information in a note on 'The Solitary Reaper' that Wordsworth in 1827 and subsequently removed the word "sweet" from no fewer than twenty-five places in his poems. The correction, therefore, does not imply that Wordsworth's delightful sympathy with these vagrants was an atom less in 1850 than in 1807, a point of some importance. The only fault we have to find with the book is that the paper is too soft and woolly.

THE HISTORY OF FRANCE AND SWITZERLAND.

We have received two more volumes (III. and IV.) of Mr. Justin Huntly McCarthy's *French Revolution* (Chatto & Windus), bringing the narrative down to the temporary triumph of the Feuillants over the Jacobins after the flight to Varennes. The style has lost some of its earlier rapture, and we confess that the increase of sobriety is a welcome gain. Mr. McCarthy, too, has been at obvious pains to read up the memoirs and general evidence bearing upon the time, and, so far as incident is concerned, he has laboured after accuracy with a will. Did the mob stab the queen's bed with their pikes or not during the fight at the Palace? Mr. McCarthy devotes several conscientious pages to the proof that they probably

did. Yet the matter is not of supreme importance after all. When it comes to the development of the meaning of the Revolution, the conclusions are scarcely startling, either through the profundity of their wisdom or the daring of their paradox. There are those, however, who delight in the externalities of a mighty upheaval, and to them Mr. McCarthy may be cordially recommended. He is always readable, and he never taxes the intellect. But this, we hope, will be the last of the "French Revolutions" for the railway journey.

The house of Calmann Lévy publishes *Le Second Empire: La Maison de l'Empereur*, by the Duc de Conegliano, the grandson of Marshal Moncey, who, as Marquis de Conegliano during his father's life, was in the Imperial household. M. F. Masson contributes to this magnificent volume an admirable preface in which he says all that can be said for the Second Empire, and omits all that can be said against it, the worst of which is that its birth in a military conspiracy against the Constitution threw it into the hands of adventurers like Morny, and that it fell through a disgraceful ignorance of its true military situation in face of the army reforms of Prussia. The stately view given by MM. de Conegliano and Masson needs to be corrected, we will not say by Victor Hugo's poems, but at least by Zola's 'Son Excellence Eugène Rougon.' If a French general ever becomes the Caesar of the Third Republic, even if he is wise enough to discard the Bonaparte tradition, and to retain the image and superscription of Marianne, he will find in the present volume the necessary court guide of a dictator. Let us hope, if we regard but the æsthetic side of politics, that his stables will be as well kept as were those of Napoleon III. It is, indeed, strange that none of the old monarchies can turn out horses and carriages. The Paris state processions, while General Fleury was Master of the Horse, were without a rival; but the semi-state or "dress" processions, without running footmen or footmen standing behind, and with only a dozen light landaus with four horses each, remain still more unapproachable, as every horse was an English thoroughbred exactly similar to every other. The sotnias of the bodyguard of the Emperor of Russia compare favourably with even the Cent Garde, but the few first-class Orloff trotters of St. Petersburg cannot make a show to be named with such a procession as went to the Gare St. Lazare to fetch the Sultan in 1867.

Another Bonapartist book is *La Jeunesse de Napoléon*, by M. Arthur Chuquet, published by MM. Armand Colin & Cie. with the sub-title "Brienne." It relates the life of Bonaparte up to and inclusive of his course at the cadet school, and gives a large amount of carefully compiled information upon the gentlemen cadets who were at Brienne with him.

Historic Studies in Vaud, Berne, and Savoy from Roman Times to Voltaire, Rousseau, and Gibbon, by General Meredith Read (Chatto & Windus), is a work in two large volumes which it would require many pages of the *Athenæum* to give an adequate account of. It is partly historical and partly biographical, and contains much information for the historian or biographer who is more capable of dealing with his material than the late General Read. He spent eighteen years in collecting manuscripts and facts, and many more in writing these volumes, a task which was nearly finished five days before his death at Paris on December 27th, 1896. General Read had a piece of good fortune resembling that of the man in the Oriental tale who found a great store of precious stones, but had such difficulty in disposing of them that he did not become much richer. A vast collection of manuscripts and other things was unexpectedly put at General Read's disposal in La Grotte, the house in which Gibbon lived at Lauzanne, and which Deyverdun bequeathed to him; but the General had not

the gift of extracting the valuable ore from the heap. He thus describes its character:—

"In these great depositaries of La Grotte I found letters, parchments, diplomas, titles of nobility, fragments of unprinted books, unpublished poems, written and printed music, portraits in oil, pencil drawings, silhouettes, engravings, broken harpichords, disabled billiard-tables, the remains of Gibbon's theatre; in fact, the odds and ends of a family life of three or four hundred years, whose threads lay before me broken and in confusion."

Unhappily General Read laboured to bring those threads together, instead of concentrating his attention upon Gibbon, and producing, as he might have done, many new particulars about him. He found Gibbon's 'Journal' written in French during the historian's first visit to Switzerland. Extracts are supplied; but General Read was so ill advised as to turn them into English. Certainly the original French should have been printed in a foot-note or the appendix. A long and very interesting letter to Deyverdun, written in London by Gibbon on May 7th, 1776, describing the publication of the first volume of the 'History,' ought also to have appeared in the French original. As a translator the General is not entirely trustworthy, as we have found by comparing the French in a facsimile of Gibbon's handwriting with the English version on the other side of p. 442 of the second volume. Reproductions of portraits of Gibbon and Deyverdun are attractive, that of the former being the most pleasing likeness which has been published. At the manor-house of Mex "the Wedgwood china service of Gibbon, cream-coloured, with wreaths of green leaves, is still in daily use," and Madame de Sévigny told General Read "that Gibbon's supply of table-linen was so large in quantity and excellent in quality, that his tablecloths and napkins are still in use at Mex, and betray no signs of fatigue or age." We are glad to observe that General Read was convinced by statements in the *Athenæum*, to which he refers, that Francis was not the author of the letters signed "Junius."

OUR LIBRARY TABLE.

In *Certain Personal Matters* (Lawrence & Bullen) Mr. H. G. Wells tries the new humour, and meets with a success which is hardly worthy of his talents. He rollicks in the new humour; he talks about his unconventional ways as a literary man, about his tobacco and his dirty collars, about the misty person called Euphemia, who is his wife, and the whole stock-in-trade of the business. But it is sadly unconvincing. The fun is all of that ironical turn which depends on the assumption of a gullible innocence on the part of the narrator, that is so obviously unreal and wearisome. Besides, it is all so stale; if it has been done once it has been done a hundred times, and one knows exactly what is coming as soon as each essay begins, generally with an irritating air of ignorance and stupidity. Some, however, are rather better; the paper on 'Blades and Bladery' is distinctly funny, but it is a rare exception. Mr. Wells should return to his tales of gruesome horror: they are much more original and much more entertaining.

The favourable reception of Mr. Frewen Lord's volume of historical essays on the lost colonial possessions of England has fortunately encouraged him to write a sort of companion volume on the other side of the question, *The Lost Empires of the Modern World* (Bentley & Son). Obviously the intention of this later volume is to point the moral lightly indicated by its predecessor, this time at the expense of our continental neighbours, whose characteristic criticisms of British acquisitiveness are amusingly rendered by our author. The method of Mr. Lord's historical researches into the making of the lost empires of Portugal, Spain, France, and Holland, and the several vicissitudes incidental to their possession, must not be hastily

assumed from a glance at his pages, destitute of foot-notes or references to authorities. Mr. Lord intends his book to be read by as many people as possible, therefore he has presented it to them in the most attractive form. At the same time there has been no lack of industry in the compilation of a work which the author modestly avers could have been "compassed by any man with a year's leisure at his disposal." If Mr. Lord has availed himself of the special researches of Mr. Beazley, Major Martin Hume, Dr. Bourinot, and Dr. Theal, it is perhaps because his own original work in other fields had led him to recognize the utility of such authorities. We feel more confidence in the general trustworthiness of the "facts" which Mr. Lord's clever pen invests with more than the charm of fiction than in many of the versions that appear in so-called works of reference. As in the case of his former volume, Mr. Lord has prefaced and concluded his purely historical essays by certain personal and political reflections which once more we venture to think had been better away. If the "Little Englander" really stands in need of moral and intellectual reformation, we fancy that he would prefer to seek a less boisterous father confessor than Mr. Lord.

Lilliput Lectures and Lazy Lessons and Essays on Conduct (Bowden) are reprints of the light, limited, somewhat pointless essays of the late W. B. Rands, each volume being introduced by a prefatory note by Mr. R. Brimley Johnson. Rands wrote for young people with a distinctly educational purpose; he lectured them as one that loved them, and if he was pragmatical and a trifle commonplace, he was possessed of several graceful ideas, and came near to a genuine literary style. The essays are as well suited for simple imaginations in 1897 as they were a quarter of a century ago; and perhaps there is just as much need and room for them as when they were first written. These volumes certainly deserve the attention of parents and teachers who are wont to be careful as to the sort of reading which they put in the way of children.

A Dictionary of Slang, Jargon, and Cant. By Albert Barrère and Charles G. Leland. 2 vols. (Bell & Sons.)—The first edition of this book, which was privately printed for subscribers, was reviewed at some length in the *Athenæum* of February 14th, 1891. In the preface to the new edition Prof. Barrère says that the work is reissued "with some alterations and corrections." So far as we have been able to discover the alterations consist merely of omissions. It would not be safe to assert that no positive corrections have been made, but we have sought for them carefully without finding them. The errors and defects which were pointed out in our review still remain. The omissions, which amount altogether to about fifty pages out of nine hundred and fifty, are unquestionably improvements. Having examined all the passages that have been expunged—a task which the correspondence in type and size of page between the two editions renders fairly easy—we have no hesitation in saying that everything in the original work that was of the slightest value has been retained. In spite of its many faults, the book is the most complete dictionary of English slang hitherto published, of course excepting Messrs. Farmer and Henley's 'Slang and its Analogues,' which only wealthy people can afford to buy. The paper and type are good, and those who purchase the work in its new form will be under no disadvantage as compared with the possessors of the more expensive edition.

The Secret History of the Oxford Movement, by Mr. Walter Walsh (Sonnenschein & Co.), deals too much with theological polemics for adequate criticism in a secular journal like the *Athenæum*. Enough that the author smites Ritualists and "Romanizers" vigorously, though

rather wildly. It is not exactly easy to discover why he should call his book a "secret" history. Even his revelations with regard to 'The Priest in Absolution' have been more or less anticipated by Lord Redesdale, and, for the most part, he depends on authorities that are accessible at every public library. There is not much mystery nowadays about Newman's 'Apologia' or Bishop Wilberforce's 'Life.'

MESSRS. BAILLIÈRE, TINDALL & COX have sent us an illustrated guide to *Franzensbad*, a watering-place in Bohemia, not far from Carlsbad and Marienbad, but not so well known in this country, although it has long been celebrated in Central Europe. Goethe sojourned there and wrote a description of the Kammerbühl, an extinct volcano; Herder, Beethoven, and Prince Blücher were also visitors in the early part of the century. Moor or mud baths are a great feature of the treatment.

MESSRS. DENT & CO. have sent us the fourth volume of their tempting issue of *Boswell's Life of Samuel Johnson* in their 'Temple Classics.'

The Three Rylands (Stock), by Dr. J. Culross, consists of brief memoirs of three Baptist ministers, father, son, and grandson—men of note in their day and distinguished by a genuine love of learning. The eldest was, however, the most vigorous and masculine of the three. He educated among others Samuel Bagster the elder, the well-known publisher of Bibles. The little book forms a respectable contribution to the ecclesiastical history of England from the middle of the eighteenth century to the middle of the nineteenth century.

MR. JOHN LATEY, editor of the *Penny Illustrated Paper*, is first in the field with a "Golden Annual" on the Klondyke gold discoveries. It is entitled *The Star of Klondyke*, and presents a cluster of Alaskan gold stories.—We have also received the first number of *Hollandia*, a periodical for Dutch residents in this country.

MR. STOCK has issued a replica (he calls it a facsimile) of the two demure little volumes in which *The Christian Year* first appeared. This revival will have an interest for many. A few prefatory words by the Bishop of Rochester and a list of Keble's emendations of his original text are prefixed to the first volume.

MESSRS. CONSTABLE have issued as the twenty-third and twenty-fourth volumes of the superb edition they are publishing of Mr. Meredith's romances *The Amazing Marriage*, of which we spoke in high, but not too high, terms when it first appeared two years ago.

We have received the *Reports of the Free Libraries at Lincoln, St. Helens, Southwark (St. Saviour's), and Stoke Newington*, which speak of prosperity. St. Helens can congratulate itself on acquiring a handsome building for its central library thanks to the generosity of Sir David Gamble. At Southwark a sound financial position has been achieved. At Stoke Newington a good deal has been spent on repairs and furniture as well as on books.—We have a *Catalogue of the Central Library at St. Helens*; also one of the books included under the letter I in the Reference Library at Wigan.—The Essex Archaeological Society has issued a *Catalogue* (Colchester, Wiles) of its library.

We have on our table *Lord Bolingbroke*, edited by the Hon. Stuart Erskine (Roxburghe Press),—*Guide to the Dutch East Indies*, translated from the Dutch by the Rev. B. J. Bergrington (Luzac),—*Aschylus: Persæ*, edited by J. H. Haydon (Olive),—*The Gallic War of C. Julius Caesar, Book IV.*, edited by J. Brown (Blackie),—*Guide to the Choice of Classical Books: New Supplement, 1879-1896*, by J. B. Mayor (Nutt),—*A First Book in writing English*, by E. H. Lewis (Macmillan),—*Cole-ridge's The Rime of the Ancient Mariner*, edited by H. Bates (Longmans),—*A Common-Sense*

Method of Double-Entry Book-keeping, by S. Dyer, Parts I. and II. (Philip),—*Life in Early Britain*, by B. C. A. Windle (Nutt),—*The Chief Aim of Man*, by G. S. Merriam (Gay & Bird),—*Posterity, its Verdicts and its Methods* (Williams & Norgate),—*Economics and Socialism*, by F. U. Laycock (Sonnenschein),—*Model Drawing on True Principles*, by W. Mann (Nelson),—*A Vest-Pocket Medical Dictionary*, by A. H. Buck, M.D. (Baillière & Co.),—*The Procession of the Flowers*, by T. W. Higginson (Longmans),—*Practical Millinery*, by J. Örtner (Whittaker & Co.),—*The Art and Craft of Coachbuilding*, by J. Philipson (Bell),—*The Vivarium*, by the Rev. G. C. Bateman (Upcott Gill),—*Ferrets*, by N. Everitt (Black),—*Tea*, by D. Crole (Lockwood),—*The Postmaster of Market Deighton*, by B. P. Oppenheim (Routledge),—*Unrelated Twins*, by B. Otterburn (Digby & Long),—*Balzac's The Seamy Side of History*, translated by C. Bell (Dent),—*On Many Seas*, by F. B. Williams (Putnam),—*Young England*, Vol. XVIII. (S.S.U.),—*English Ann*, by R. Ramsay (Gardner, Darton & Co.),—*Pro Patria*, by Jean Delaire (Digby & Long),—*Tales of the Rock*, by Mary Anderson (Downey & Co.),—*Minuscule, Lyrics of Nature, Art, and Love*, by F. W. Bourdillon (Lawrence & Bullen),—*The Epic of Olympus*, by C. R. Low (Digby & Long),—*Women of the Old Testament*, by the Rev. R. F. Horton, D.D. (Service & Paton),—*The Return to the Cross*, by the Rev. W. R. Nicoll, LL.D. (Isbister),—*St. Paul's Conception of Christ*, by D. Somerville (Edinburgh, T. & T. Clark),—*L'Éternelle Faiblesse*, by Léon Miral (Paris, Lévy),—and *John Locke*, by Dr. E. Fechtner (Stuttgart, Hauff). Among New Editions we have *Reflections on the Art of War*, by Brigadier-General R. C. Hart, V.O., C.B. (Clowes),—*Sir Walter Scott's Continuous Readers: The Talisman*, by W. Melven (Black),—*The Centuries* (West, Newman & Co.),—and *Poems*, by M. Barr (Barr & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Cam's (Dom B.) *A Benedictine Martyr in England, the Life and Times of Dom John Roberts*, cr. 8vo, 7/6 cl.
Evans's (late Rev. R. H.) *True and False Aims, and other Sermons*, 8vo, 5/ cl.
Forrest's (D. W.) *Christ of History*, 8vo, 10/6 cl.
Music for the Soul, Daily Readings from Rev. A. MacLaren, cr. 8vo, 5/ cl.
Pulpit Commentary Release: *Ecclesiastes*, 8vo, 6/ cl.
Tomkins's (H. G.) *Abraham and his Age*, cr. 8vo, 6/ cl.
Vaughan's (C. J.) *University and other Sermons*, cr. 8vo, 6/ cl.

Fine Art and Archaeology.

Atkinson's (T. D.) *Cambridge Described and Illustrated*, royal 8vo, 21/ net, cl.
Fraser's (J.) *Illustrated Record of Retrospective Exhibition at South Kensington, 1896*, 4to, 21/ net, cl.
Hopkins's (T.) *The Dungeons of Old Paris*, 8vo, 7/6 cl.
MacGibbon (D.) and Ross's (T.) *The Ecclesiastical Architecture of Scotland*, Vol. 3, 42/ net, cl.
Peters's (J. P.) *Nippur, or Explorations, &c., on the Euphrates*, Vol. 2, 8vo, 12/6 cl.
Remington's (F.) *Drawings, oblong folio*, 21/ cl. in box.
Robertson's (T. S.) *The Progress of Art in English Church Architecture*, cr. 8vo, 5/ cl.
Russell's (F.) *The Haughtonshire Hunt, illus.* royal 8vo, 14/ cl.
Singer (H. W.) and Strang's (W.) *Etching, Engraving, and other Methods of printing Pictures*, 4to, 15/ net, cl.
Temple's (A. G.) *The Art of Painting in the Queen's Reign*, 4to, 68/ net, cl.
Voltaire's *Candide*, edited by W. Jerrold, 20/ net.

Poetry and the Drama.

Atteridge's (H.) *Butterfly Ballads and Stories in Rhyme*, illus. 4to, 3/6 cl.
English Masques, with Introduction by H. A. Evans, 3/6 cl.
German Lyrical and other Poems, trans. by H. C. Galletly, cr. 8vo, 2/6 swd.
Herrick's (B.) *Hesperides, Poems and other Remains*, edited by W. C. Hazlitt, 2 vols. 12mo, 7/ cl.
Nicoll's (W. R.) *Sunday Afternoon Verses*, cr. 8vo, 3/6 cl.
Poems by a New Zealander, 12mo, 5/ cl.
Poems of the Love and Pride of England, edited by F. and M. Wedmore, cr. 8vo, 5/ cl.
Rodd's (R.) *Ballads of the Fleet, and other Poems*, 6/ cl.
Rutaiyat of Omar Khayyam, a Paraphrase, by R. Le Gallienne, 8vo, 5/ cl.
Shakespeare's *Henry 7.* Part 1, edited by W. A. Wright, 2/ cl.
Sigerson's (D.) *The Fairy Changeling, and other Poems*, cr. 8vo, 3/6 net, cl.
Simms's (J. R.) *Notes on the Way in Verse*, cr. 8vo, 5/ net.
Smith's (H. G.) *Songs from Prudentius*, 4to, 5/ net, cl.

Bibliography.

Book Sales of 1897, with Introduction by T. Scott, 15/ net.
Forman's (H. B.) *The Books of William Morris*, 8vo, 10/6 net.
Phillips's (C. E. S.) *Bibliography of X Ray Literature and Research*, 8vo, 6/ cl.

Philosophy.

- Adams's (J.) *The Herbartian Psychology applied to Education*, cr. 8vo. 3/6 cl.
Wundt's (W.) *Ethical Systems*, 8vo. 6/ cl.

History and Biography.

- Chambers's *Biographical Dictionary*, 8vo. 10/6 cl.
Dykes, John Bacchus, *Life and Letters*, edited by Rev. J. T. Fowler, cr. 8vo. 7/6 cl.
Egerton's (H. E.) *A Short History of British Colonial Policy*, 8vo. 12/6 cl.
Gibbon's *Decline and Fall of Roman Empire*, ed. by Bury, Vol. 4, cr. 8vo. 6/ cl.
Low's (C. E.) *Famous Frigate Actions*, cr. 8vo. 3/6 cl.
Martin, Inspector-General Sir J. R., by Sir J. Fyfe, 6/ cl.
Minchin's (J. G. C.) *Old Harrow Days*, cr. 8vo. 5/ cl.
Napoleon I., *New Letters of, from the French by Lady M. Loyd*, 8vo. 15/ net, cl.
Sherring's (H.) *The Mayo College, "the Eton of India," 15/*
Geography and Travel.
Hayne's (M. H. E.) *The Pioneers of the Klondyke*, 3/6 cl.

Philology.

- Anstead's (A.) *A Dictionary of Sea Terms for Yachtmen*, 7/6
Men-of-War Names, their Meaning and Origin, by Capt. Prince Louis of Battenberg, cr. 8vo. 6/ cl.
Molloy's (G.) *The Irish Difficulty, Shall and Will*, cr. 8vo. 2/6
Renaud of Montauban, done into English by Caxton, retranslated by R. Steel, 4/6 cl.

Science.

- Dixon's (C.) *Our Favourite Song-Birds*, 8vo. 7/6 cl.
Fisher (H. K. C.) and Darby's (J. C. H.) *Students' Guide to Submarine Cable Testing*, 8vo. 6/ net, cl.
Simmons's (A. T.) *Physiology for Advanced Students*, 4/6
Spinks's (W.) *House Drainage*, 8vo. 5/ cl.
Wharton (H. B.) and Curtis's (B. F.) *The Practice of Surgery*, royal 8vo. 25/ net, cl.

General Literature.

- Bain's (C.) *Acc o' Hearts*, cr. 8vo. 6/ cl.
Burnett's (F. H.) *His Grace of Osmonde*, cr. 8vo. 6/ cl.
Cambridge's (A.) *At Midnight, and other Stories*, 3/6 cl.
Canon, The, an Exposition of the Pagan Mystery perpetuated in the Cabala, 8vo. 12/ net, cl.
De Quincey, T. A Selection from the Works of, cr. 8vo. 3/6
Dibbs's (B.) *In Summer Isles*, cr. 8vo. 3/6 cl.
Dodd's (C. T.) *Domestic Economy for Scholarship Students*, cr. 8vo. 2/ sewed.
Fenn's (G. M.) *High Play, a Comedy of the Stage*, 6/ cl.
Granville's (C.) *Mr. John Foster*, cr. 8vo. 3/6 cl.
Greig's (C.) *When all Men Starve, showing how England hazarded Naval Supremacy*, cr. 8vo. 3/6 cl.
Groom's (D.) *Up-to-Date and Economical Cookery*, 3/6 cl.
Hobson's (R.) *Brewarys*, cr. 8vo. 6/ cl.
Hickson's (Mrs. M.) *Concerning Teddy*, cr. 8vo. 3/6 cl.
Hocking's (J.) *"And shall Trelawney Die?"* cr. 8vo. 3/6 cl.
Hough's (B.) *The Story of the Cowboy*, illus. cr. 8vo. 6/ cl.
Hutchinson's (H. G.) *The Golfing Pilgrim on Many Links*, cr. 8vo. 6/ cl.
Kennard's (Mrs. E.) *At the Tail of the Hounds*, 6/ cl.
Lehmann's (B. C.) *Bowling*, 5/ cl. (Isthmian Library.)
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BRUNETTO LATINI IN FRANCE.

Dorney Wood, Burnham, Bucks, Nov. 8, 1897.

SOMEWHAT more is known concerning Brunetto Latini's movements in France than Mr. Scott's interesting note in last week's *Athenæum* would seem to imply. On his way back from his mission to Alfonso X. of Castile in 1260, Brunetto heard of the disastrous defeat of the Florentine Guelphs at Montaperti in September of that year, and he thereupon abandoned his intention of returning to Italy, and took refuge in France. It appears from what he himself says in the 'Tesoretto' (xxi. 3) that he first of all went to Montpellier, one of the cities most frequented by Italians in France. We know also that he was in Paris in 1263, where he exercised his notarial functions in the interest of certain of his exiled fellow citizens, as is proved by a document in his handwriting, dated September 15th of that year (see *Rassegna Italiana*, March, 1885). And we now know further, from the document discovered by Mr. Scott, that he was at Bar-sur-Aube, in Champagne, in the spring of the next year.

Mr. Scott assumes on the strength of this document that Bar-sur-Aube was Brunetto's place of residence in France, and that he there wrote his 'Trésor.' But considering that Brunetto was certainly domiciled in Paris during one period of his exile, that in the 'Trésor' itself (iii. 53) he makes a most significant reference to Paris, and that that work (containing as it does copious extracts from Aristotle, Cicero, Sallust, Palladius, Solinus, Isidore de Seville, and a dozen other writers, classical and mediæval) must have been written within reach of a well-furnished library, such as the University of Paris would naturally supply, it seems more reasonable to conclude that his headquarters, at any rate, during his exile were in the capital of the Ile de France, and that his *magnum opus* (which was written, be it remembered, not in the Champagne dialect, but in that of the Ile de France, "le langage des François") was composed in that city.

PAGET TOYNBER.

The interesting discovery made by Mr. Edward Scott in the muniment room of Westminster Abbey, and communicated by him in your last issue (p. 635), caused me to refer to some notes which I printed a few years ago on Brunetto Latini's celebrated work 'Il Tesoro' (cf. 'Bibliotheca Accipitraria,' 1891, pp. 137-8).

The question is, Where was this work of the famous Florentine composed? He was exiled from Florence, and living in France, according to Mr. Scott, between the years A.D. 1260 and 1266, but his precise place of residence has been hitherto undetermined. Mr. Scott has found a document which proves that in 1264 he was at Bar sur l'Aube, in Champagne; but it does not follow that he was not also for some time resident in Paris; indeed, from the nature of his occupation, it is most probable that he was temporarily located there.

M. Martin Dairvault, in the introduction to his edition of the curious 'Livre du Roi Dancus,' has noticed a MS. fragment of the 'Tesoro' in the Bibliothèque Nationale, Paris (No. 12,581 des Fonds Français), which is dated 1284. Mr. Scott does not need to be told that the work was originally written in French, and was subsequently translated into Italian by Bono Giamboni. It was first printed in folio at Treviso in 1474. If the fragment discovered by M. Dairvault in Paris be, as I infer, a portion of the original French MS. in the handwriting of Brunetto Latini, dated 1484, the 'Tesoro,' or some portion of it, must have been composed in Florence on his return from France after the death of Manfred in 1266 ('Biog. Univ.,' xxiii. 420; xxvi. 476). His own death took place at an advanced age in 1294.

J. E. HARTING.

'THE KING'S QAIR.'

M. JUSSERAND in his pamphlet entitled 'Jacques I. d'Ecosse, fut-il Poète?' has recently published a rejoinder to Mr. Brown's criticism as to the authorship of 'The King's Qair,' and has decided not to "desert the flag of King James." While waiting for Mr. Brown's reply may I be permitted to add a word on a portion of the subject to which both disputants appear to attach some importance, viz., the date of the Scottish king's capture, which M. Jusserand supposes to have taken place a little before Easter, 1405, while Mr. Brown places it a year later? Contemporary chroniclers are contradictory on the question of chronology. Bower ('Scotichronicon,' Hearne's edition, iv. 1162) says that James was captured on March 30th, a short time after the Earl of Northumberland had sought refuge in Scotland. He begins his chapter with the year 1404, but this need not be meant to cover all the events recorded in it. Now the Earl of Northumberland fled to Scotland from Berwick about the end of June, 1405, so that if Bower is right the capture of James would fall on March 30th, 1406.

Wyntoun (Laing's edition, iii. 94-96) records that James was taken to the Bass by Sir David Fleming, that Fleming was killed on his way back to Edinburgh, and that James afterwards set sail and was captured on Palm Sunday following. These events he dates in 1405, so that if he is right the capture took place on April 12th, 1405. But Fleming was certainly not dead at that time, for he negotiated the flight of the Earl of Northumberland into Scotland in June, 1405, and subsequently warned him of the plot to seize him and exchange him for the Earl of Douglas. This led to the murder of Fleming on February 14th, 1406. If, therefore, Wyntoun's testimony is to stand his year (1405) must be altered. M. Jusserand (p. 43) denies that there is "any authentic document in which Fleming is represented as being alive later than March, 1405." I understand, however, that he has already withdrawn this passage, being convinced by entries in J. Robertson's 'Collections for a History of Aberdeen' (Spalding Club), i. 503; ii. 351; iii. 200; iv. 87, 172, 173, 458, in which Fleming signs documents dated June 23rd, August 10th, 24th, September 1st, and October 28th, 1405.

But Wyntoun says that James was captured in time of truce, and it is urged that a truce

between England and Scotland is known to have expired at Easter, 1405, while there is no evidence that any truce between the two countries existed after that date. But when the Scots burnt Berwick in June, 1405, it was distinctly charged against them that they had made their attack during a time of truce; and when James Douglas wrote his reply on July 26th, 1405 (Pinkerton, i. 451), he retorted upon the English for plundering in the Clyde in the previous month in spite of the truce "tane and sworn a-late." Letters are also extant, written by Scots in December, 1405, and January, 1406, complaining of violations of the truce by English pirates; and at Easter, 1406, the truce was renewed for another year. So that if Wyntoun's date were altered to 1406 his statement about the truce would be quite in accordance with the facts.

On the other hand, we have the direct evidence of contemporary English chroniclers ('Annales,' 418; Walsingham, ii. 273), who distinctly date the capture in 1406, and from this time onward there is a continuous series of entries on the Exchequer Rolls for the expenses of James as a prisoner, not one of which is dated earlier than the summer of 1406, for Rymer's extracts from the 'Rotulus Viaggi' are now admitted by everybody to be mistaken in the year.

All this is allowed by M. Jusserand, though he still contends that the capture *may* have really taken place a year before the first payments were entered on the Issue Rolls, and he points to the absence of any warrant to the Constable of the Tower which would prove the exact date at which the incarceration began. But even on this point we are not wholly without documentary evidence, for in the Exchequer Accounts of 7 and 8 Henry IV. (Q. R. Wardrobe, 68/8) is an entry showing 29l. 10s. 9d. expenses of James filz au roy d'Escosse, the Earl of Orkney, Archibald Edmondston, and other gentles of Scotland, being at our charges at their first coming to the Tower of London, anno 7 (i.e. some time between September 29th, 1405, and September 29th, 1406).

I take it therefore as proved that James of Scotland was captured in 1406, and I see no reason to doubt the testimony of Bower, which fixes the exact day as March 30th. This date is in agreement with all the known facts, and is only contradicted by Wyntoun. Now, as somebody's account must be rejected, I feel that the least amount of violence will be done by supposing that Wyntoun has made a mistake.

But it is just here that Mr. Brown's pretty imagination comes into play. He sees the anonymous poet, in whose existence M. Jusserand altogether disbelieves, writing 'The King's Quair' some forty years after King James's death, and unsuspectingly tapping Wyntoun for his dates, mistakes and all. Into a discussion of the probability of this ingenious hypothesis I must not dare to venture, though I look with interest for a possible recrudescence of the controversy. If, however, this is not to be, and M. Jusserand is to be considered as having had the last word, I would at least claim in the interest of historical accuracy to have proved that he is mistaken in fixing the date of King James's capture in 1405.

May I suggest that Mr. Brown will do well not to rely too much upon the supposition that *balais* is an uncommon word? It really occurs abundantly both in English and French inventories, and was evidently quite a common word in the fifteenth century.

Mr. Brown is also mistaken in supposing that James was at Southampton on May 14th, 1412, for the "brother of Bedford" referred to in Humphrey's letter was not created Duke of Bedford till May 6th, 1414. The mistake, like many another, is due in the first instance to the careless editing of the 'Facsimiles of National MSS.'

J. HAMILTON WYLIE.

KURDISH OR GIPSY.

University College, Sheffield, Nov. 6, 1897.

It is a pity that Mr. F. H. Groome did not consult a Persian or Turkish dictionary before sending you his list of Kurdish or Gipsy words. A casual hunt in Redhouse shows that his numerals are Persian, as are all his words, except *kor* (= *kyur*), "blind," which is Arabic, and *agir*, "fire," which I have not succeeded in finding.

The travellers from whom the vocabulary was obtained came from Persia, and spoke "modern Persian and Turkish." Mr. Groome's selected words are Persian words, are used in Turkish, and are presumably neither "Gipsy" nor "Kurdish" in origin.

W. C. F. ANDERSON.

THE TREATISE 'DE AQUA ET TERRA.'

Cornell University, Ithaca, New York, Oct. 27, 1897.

THE copy of the very rare 1508 edition of this treatise presented to the Cornell University Library by Mr. Willard Fiske adds another to the list of known copies mentioned by Mr. Paget Toynbee in the *Athenæum*, October 16th, No. 3651. This copy was No. 1979 in the 'Catalogue de la Bibliothèque de feu M. Benedetto Maglione, de Naples,' Paris, 1894, and Mr. Fiske paid for it, I believe, 450 francs. It has wide margins, with a few MS. annotations. A few months after making this purchase, while looking through the Danteana in the public library of Perugia, Mr. Fiske discovered the copy referred to by Mr. Toynbee. The latter copy still remains in Perugia.

THEODORE W. KOCH.

SALE.

MESSRS. PUTTICK & SIMPSON sold last week the library of the late Mr. T. C. Baring, which included some fine examples of the early printed classics. The Aldine Boccaccio of 1522 fetched 16l.; the Catullus of 1502, 9l.; the Aristotle, 5 vols., 1495-8, 28l.; the Biblia Græca of 1518 (bound by Derome), 40l. 10s.; the Aldine Demosthenes of 1504, 10l. 10s.; the Homer of 1524, 20l.; the Horace of 1501, 14l. 5s.; the Musæus, Hero et Leander, 1494, 25l. 10s.; the Herodotus, 1502, 13l.; Rhetores Antiqui Græci, 1508, 10l. Cervantes, Don Quixote, 4 vols., 1780, fetched 9l. English Chronicles, 28 vols., brought 39l. Dante, La Commedia, 1491, 16l. 5s. Ritson's works, first editions, 29 vols., 17l. Gould's Birds, 25 vols., 184l. 10s. Sowerby's Botany, 11 vols., 15l.

Literary Gossip.

A NEW serial story by Mr. Stanley J. Weyman will begin in the January number of the *Cornhill Magazine*. The title is 'The Castle Inn,' and the scene is laid in England in the latter half of the eighteenth century.

THE centenary of Heine will engage the pens of several writers in the Christmas number of *Cosmopolis*. Mr. I. Zangwill has written a story, based on Heine's life, entitled 'From a Mattress Grave,' Prof. Dowden an article entitled 'Heinrich Heine: a Centenary Retrospect,' and Mr. Hyndman an article on 'Society of the Future,' treating the subject from a Socialist point of view. French and German articles on the Heine centenary will also appear in the same number of *Cosmopolis*.

THE fifth issue of Mr. Buxton Forman's one-volume 'Keats's Poems' being just exhausted, a new edition is in the press, and will be ready before Christmas. The opportunity has been taken to perfect this edition by adding two short pieces recently

unearthed, and by rejecting the so-called 'Sonnet to George Keats written in Sickness,' and the beautiful couplets 'Vox et Præterea Nihil,' hitherto supposed to be a rejected passage from 'Endymion.' As shown in a paper on Keats in the second volume of 'Literary Anecdotes of the Nineteenth Century,' those two poems have been wrongly attributed to Keats.

THERE are several interesting books and MSS. in the four days' sale which Messrs. Sotheby, Wilkinson & Hodge will commence on November 22nd, in addition to the Gilbert White MSS. which we referred to last week. The sale comprises selections from the libraries of Lord Auckland, the Rev. H. R. Wadmore, Capt. Hawley Smart, Mr. W. Pennington (the last three deceased), and others. The more interesting rarities include a copy of the genuine first edition of Skelton's translation of 'Don Quixote,' 1612 (of which the Ashburnham copy sold for 106l.); a collection of American almanacs, 1779-91; John Davies' (of Hereford) 'The Muses Sacrifice,' 1612, first edition; Thomas Forde's own copy of 'Virtus Rediviva,' 1661, with his autograph on the fly-leaf; first editions of Goldsmith (two of 'The Vicar of Wakefield,' 1766), Hawthorne, Oliver Wendell Holmes, and Longfellow; an unusually tall and clean copy of Lovelace's 'Lucasta,' 1649; a copy of the Charter granted by William and Mary to the inhabitants of Massachusetts Bay, and 'Acts and Laws,' Boston, 1714-19; a beautiful example of Fontenelle, 'Œuvres Diverses,' on large paper, and in a rich red morocco binding by Derome; Beza, 'Confessiones della Fede Christiana,' 1560, formerly the property of Mary, Queen of Scots, each cover inscribed "Maria R. Scotorū"; a fine copy of the first edition of Urquhart's translation of Rabelais, 1653; some rare lace books; a number of Books of Hours; a second folio of Shakspeare, measuring 12½ in. by 8½ in.; and a fifteenth century MS. 'Histoire de Troye,' with seventeen large finely painted and illuminated miniatures.

MR. JOHN PAYNE has just (incidentally to his labours upon the translation of Hafiz) completed a metrical version of the whole of Omar Khayyam's quatrains, between eight hundred and nine hundred in number, or nearly three quarters more than have ever yet been presented to the English public. The special feature of the new translation will be an attempt to reproduce the very characteristic and varied scheme of rhyme and rhythm of the originals, and so to give an idea of Khayyam's verse as it might appear to a native of Persia; and it is believed that, notwithstanding the phenomenal difficulties involved in this course, the version will be found to be far more literal than any which now exists. The book will be at once issued by the Villon Society by subscription in the usual manner.

THE centenary of the birth of Dr. Moir ("Delta") is to be celebrated at his native Musselburgh. The date is January 5th, 1898.

MR. S. R. GARDINER is to deliver an address before the Edinburgh University History Society on Monday next.

THE article 'Sir Walter's Garden,' which appears in this month's number of *Temple*

Bar, is said to be from the pen of Mrs. Porter, daughter of the late Mr. John Blackwood, with whose name Mrs. Oliphant's history of the house of Blackwood has made the public familiar.

MR. THOMAS MACKNIGHT, of the *Northern Whig*, is preparing a new edition of his 'History of the Life and Times of Burke' and a completely annotated edition of Burke's works. A review of the first edition of Mr. Macknight's book, which appeared in the *Athenæum* in December, 1860, is republished in 'Papers of a Critic' (Murray, 1875).

A LIBRARY edition of Miss Freer's 'Life of Marguerite of Navarre,' with illustrations, is about to be published by Mr. Elliot Stock. The same firm announces 'Crown Jewels: a Brief Record of the Wives of English Sovereigns from 1066 to 1897,' with a preface by Lady Herbert of Lea.

THE Cardiff School Board recently appointed a committee to consider the question of Welsh teaching in its schools. The committee has advised the Board to provide teachers in the first standard, as well as in the "six-year-old classes" of the infant schools.

THE University Court of Wales—on the recommendation of the Senate—is taking steps to provide for the foundation of four research fellowships, and more than half of the amount necessary to secure the income of four fellows for five years has already been promised.

THE Rev. G. E. French writes on the 8th inst.:—

"You may perhaps think it worthy of notice that the date of your next issue will be the hundredth anniversary of the beginning of the famous walking tour on which 'The Ancient Mariner' was planned. It was on November 13th, 1797, that Wordsworth, Dorothy Wordsworth, and Coleridge set off to walk to Linton and the Valley of the Rocks."

WE hear that Messrs. Hurst & Blackett think of adding to the attractions of one of their cheap editions of 'John Halifax, Gentleman,' by including in it, as frontispiece, a reproduction in photogravure of the portrait of the author by Prof. Herkomer. This portrait, which will be reproduced by permission of Mr. Craik, has hitherto, we believe, been unpublished. As indicating the continued popularity of 'John Halifax,' we may note that of the aforesaid cheap editions, ranging in price from six shillings to sixpence, over 260,000 copies have in the aggregate been sold. Of these, more than half were of the five-shilling edition, and more than a third of the sixpenny.

ABOUT two hundred young women are said to have been admitted as *Zuhörerinnen* at the University of Berlin, after having satisfied the authorities regarding their proficiency. The faculties chosen by them are those of philosophy, medicine, and jurisprudence. Theology evidently finds no favour with the fair sex.

THE second volume of the 'Regesta Diplomata nec non Epistolaria Historiæ Thuringiæ,' edited by Dr. Dobenecker for the Society of Thuringian History and Antiquities, is expected to be issued shortly. The first volume covered the period from

the year 500 to 1152, and the second volume will reach from 1152 to 1246.

THE Imperial Academy of Sciences of Vienna has undertaken the reprinting of Liçarrague's translation of the New Testament into Basque, 1571. This, the most important, if not quite the earliest document in the Basque tongue, will be printed under the supervision of Dr. Hugo Schuchardt, of Gratz, one of the first living Basque scholars, and of Pastor Th. Linschmann, one of the editors of the defunct Berlin periodical *Euskara*.

THE Parliamentary Papers of the week include a Supplement to the Annual Report of the Local Government Board, containing the Report of the Medical Officer (3s. 1d.); Returns of Endowed Charities in Seven West Riding Parishes; and an Index of Names and Places mentioned in the Reports on Endowed Charities in the County of Merioneth (2d.).

SCIENCE

Memory and its Cultivation. By F. W. Edridge-Green, M.D. "International Scientific Series." (Kegan Paul & Co.)

DR. EDRIDGE-GREEN is an independent thinker, and has made many observations and criticisms that are really valuable. On the other hand, his work is antiquated in its foundation and is not of any great applicability; for it is based on what is really the old scholastic doctrine of mental "faculties," translated into physiological terms, and the practical application on which the author seems to lay most stress is a system of mnemonics not essentially different from those "artificial systems" which he himself regards as of very partial utility. Yet in spite of defects in philosophical conception and failure in pursuit of what is perhaps a chimerical aim, he is interesting and not unsuccessful in the pure science of the matter.

On the philosophically fundamental question as to the relations between mind and body Dr. Edridge-Green holds no coherent theory at all. Sometimes he speaks of mind as an entity acting on, and acted on by, body as another entity; sometimes he identifies the various "faculties of the mind" with parts of the brain, speaking of "faculties" as actually "in the cerebrum" and as "emitting nervous force." While he rejects phrenology, he regards the phrenological system as "certainly the best system extant, as far as the discovery and definition of ultimate faculties (excluding memory) is concerned." Yet when he comes to criticize the phrenological enumeration of the faculties and to suggest improvements in it, his criticisms and suggestions are good within the limits of the doctrine, and he goes some way towards resolving the "faculties" into the psychological elements of which they are composed. For, of course, there is no harm in speaking of "faculties," if we take them not as principles of scientific explanation, but only as a somewhat artificial description of certain totals that psychological science has to resolve. A good example of the merits and defects of Dr. Edridge-Green's method is his treatment

of the "colour-sense." "Colour-blindness," he says in one place, "is an affection due to deficiency of the faculty of colour." A little further on, however, he remarks that "the psycho-physical colour series consists of six units" (more or less). That is to say, there are on one side elements in the nervous system that are differently affected by so many kinds of physical impression, and, corresponding to these, so many elements of sense that are psychically different. Thus we have passed beyond the merely verbal reference to a "faculty" as a cause, and have come upon a piece of genuine analysis. Further on again, the remark is made that "if colour-blindness were only due to an absence of one set of retinal colour-perceiving elements, the other two sets being normal, a colour-blind person would take quite as much interest in the two elements that he had as normally constituted persons do in their three"; but observation proves that actually this is not so. Hence, Dr. Edridge-Green argues, we must recur for explanation to the presence of a larger or smaller "faculty of colour," each person taking interest in a thing according to the amount of his faculty for the particular thing. This is evidently in itself no scientific explanation at all; yet it points to the necessity for bringing in something beyond elements of sense. We have to take into account, in fact, over and above the elements, their relations to one another. And this Dr. Edridge-Green usually does. So that, going beyond the merely verbal reference to "faculties," he often furnishes psychological explanation of the best kind.

In physiology, as in psychology, the author has not always the newest lights. His view that the optic thalami and the corpora striata are the seats respectively of sensory and of motor memory is very disputable. And although in his view that perception and memory of an impression do not occupy the same portion of the brain he agrees with some of the latest authorities, his argument here is vitiated by the assumption that each distinct mental faculty must have a locally distinguishable seat. Where he seems to be at his best is in the reduction of both "sensory" and "motor" memory to particular experiences. By this he gets rid of that rather unfortunate term of the physiologists, "unconscious cerebration." Unless there has been some past particular experience, he shows, no amount of "unconscious cerebration" will end in any mental product. If a piece of mental work that could not be done before is done after an interval of rest, the real explanation is that there has been some revival of particular impressions which could not previously be revived for want of the appropriate linking with the present. Those who speak of "unconscious cerebration" would perhaps admit this when it is pointed out; but, after all, their phrase remains a misleading one, and Dr. Edridge-Green has substituted a correct statement of the problem in psychological terms for what is little more than a mere general assertion that some kind of physiological process is correlated both with those mental processes that come into full consciousness and with those that do not. He also brings to light a false implication of the phrase of the physiologists, in so far

as this suggests that mental work can be done at all without mental conditions.

Connected with this view that specific psychological explanation must be sought of the revival of memories is the principle Dr. Edridge-Green lays down that

"each impression remains distinct and separate from the others, unless combined by an effort of the will, or through directly reviving a previous impression, which becomes subsequently revived as being similar."

This he well illustrates by such examples as that of asking any one to draw the figures on the clock-face without looking at a time-piece. All the requisite single impressions have been both received and repeated in combination numberless times, and yet some mistake is inevitably made if they have never been consciously—or, as he says, voluntarily—brought into relation with one another. Though there may be some dispute as to the precise share of volition in bringing impressions together in the first instance, the examples given certainly show that effective memory is not possible without previous understanding.

In drawing up practical rules, though we do not think the attempt at a mnemonic system particularly valuable, Dr. Edridge-Green furnishes a number of hints that are useful. One of these is, in reviving the memory of anything, first to find out how much we know without renewing the original impressions, and then to renew these, so as to fill up what is wanting. If it is said that we do this spontaneously, the reply may be made that rules cannot be more than the formulation of the best spontaneous procedure.

It must be remarked that Dr. Edridge-Green assigns to the term "memory" rather an extended sense, using it to mean what some psychologists call "retentiveness," or the general fact that impressions are revivable. All past impressions, he holds, might be revived, given the proper conditions. Thus, in a sense, there is "memory" of all that has ever been experienced. From "remembrance," which is an involuntary process, he distinguishes "recollection," which is voluntary. All "recognition of objects" is part of memory. We do not usually say that we "remember" a familiar object, but psychologically its recognition belongs to memory in the generalized sense. On these points of terminology, at least, no objection can be raised to Dr. Edridge-Green's treatment. Among psychologists slight individual differences seem unavoidable, and no one can complain if terms are used by each writer consistently, and if their meanings do not deviate too much from ordinary usage.

MR. J. W. DUNNING.

MR. J. W. DUNNING, who died suddenly on Friday, October 15th, was the only son of a well-known Yorkshire solicitor, and was born at Leeds in the year 1833. He was in 1858 elected a Fellow of Trinity College, Cambridge; in 1861 he was called to the Bar, and enjoyed a considerable practice as an equity draftsman and conveyancer until a paralytic stroke led to his retirement five years ago. In his early boyhood Mr. Dunning was an enthusiastic collector of Lepidoptera, and he joined the Entomological Society when a lad of sixteen years of age. He served as Secretary from

January, 1862, to January, 1871, and as Vice-President several times, and in 1883 and 1884 he was President. His presidential addresses were admirable in point of style. He was also the compiler and editor—or, at least, one of the most active compilers and editors—of the 'Accentuated List of the British Lepidoptera' published by the Entomological Societies of Oxford and Cambridge in 1858, and it is believed that he bore, if not the entire, at least the greater part of the cost of its publication; indeed, his claims to the esteem of entomologists are mainly due to the interest which he always took in the affairs of the Entomological Society, and his munificent donations to its funds. Over and over again when the treasurer's balance-sheet showed a deficit Mr. Dunning paid the amount requisite to place the Society again on a proper financial basis, and quite recently he sent unsolicited a donation of 45*l*. By his influence and energy he obtained for the Society its incorporation by royal charter in the year 1885.

SOCIETIES.

GEOGRAPHICAL.—Nov. 8.—Sir C. Markham, President, in the chair.—The following gentlemen were elected Fellows: Messrs. H. W. H. Dobbins, E. O. Evans, G. E. H. B. Hamilton, J. G. Mitchell, H. R. Knott, and T. E. Sansom.—The paper read was 'Three Years in Franz Josef Land,' by Mr. F. G. Jackson.

ARCHÆOLOGICAL INSTITUTE.—Nov. 3.—Judge Baylis in the chair.—Mr. F. G. Hilton Price exhibited seven burgesses' caps or flat-caps of the sixteenth century found in Finsbury.—A paper was read by Mr. J. Park Harrison on 'Carfax Tower.' He said that the results of recent research showed that two rude arches and a doorway high up in the north wall inside the ruggers' chamber are, without doubt, of early Saxon date. This, it is to be hoped, when known will lead to their preservation intact on account of the interest they possess in connexion with the history of the city. The Oxford Council and the eminent architect and antiquary employed by them would, it cannot be doubted, have taken measures to do so had it been known that the remains were of earlier date than Canute. Anthony Wood, in his 'City of Oxford,' says that the earliest mention he could find of St. Martin's Church was in a charter by which Canute gave a church dedicated to St. Martin to Abingdon Abbey, circa 1035, adding that this was some time after he became possessed of it, and also that it was believed in his time to have been built by Eadward the Elder. Mr. Fletcher, too, the last vicar previous to the union of the parish of St. Martin and the adjoining parish of All Saints, and the consequent demolition of Carfax Church to widen the highway, points out in his history of the former parish that Canute's charter "was not the foundation of a church," and that it was not known when St. Martin's Church was built. History, then, merely contributing the bare fact that a church dedicated to St. Martin was given to Abingdon Abbey by Canute, it rests with archaeology to ascertain whether any distinctive architecture inside the tower is of a Saxon type; and this can be shown to be so. The evidence is too technical for an abridged report, and would require photographs to illustrate it. It may be stated, however, that the remains exhibit peculiar structural features common to Roman and Saxon architecture, which Mr. Mickelthwaite, our principal authority on Saxon ecclesiology, informs us continued in use to the end of the Saxon period. It may be styled a wall-impost, the object of which was to support framed centring for turning arches. The earliest examples of this structural feature are to be found at the east end of Oxford Cathedral, and are believed to date from the first half of the eighth century. They are in a wall which Ethelred II. appears to have religiously preserved when, as we learn from his charter of 1002, he restored and enlarged the church founded by St. Frideswide and her father. There are also two other examples in Oxford, Canute's "famous city." They may be of ninth century date. In all four cases the space of the arches is more than the width of the doorway below. The exterior of Carfax Tower was shown, if it were stripped of later work, namely, Early English, Decorated, and modern, to have been of true Saxon proportions, and the walls, as usual in the style, only 3 ft. 6 in. thick.—Mr. F. G. Hilton Price contributed a paper on the remains of Carmelite buildings upon the site of Ye Marygold at Temple Bar. It was in 1878-9 that extensive excavations were made at Temple Bar for

the purpose of building the new bank of Messrs. Child & Co. During these excavations a square cellar was found which seemed to have the appearance of a crypt of an ancient building, a portion having a pointed roof which was supported by several large stone pillars. Three feet below the floor of this cellar was found a layer of encaustic tiles, having a green and yellow glaze, and, in another part, a large quantity of human bones arranged in five regular rows, lying north-east and south-west. A copper cauldron was also discovered, and pronounced to be of the time of King John. No documentary history was known to exist by which these early foundations could be identified with any early building until this year, when Mr. W. F. Noble came across some old documents in the Record Office relating to the history of the site of Ye Marygold. A Recovery Roll for Easter term in the seventh year of James I. describes the tenement called Ye Marygold as once "parcel of the possessions of the late dissolved Priory of Carmelite fryers in the suburbs of the City of London," founded in 1241. From this and other documents Mr. Noble was able to trace the continued ownership of Ye Marygold from 1241 to the present day, a period of 656 years. From the evidence thus brought forward, Mr. Price considered it proven that the Carmelite priory stood on the site of No. 1, Fleet Street.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Nov. 3.—Mr. T. Blashill, Hon. Treasurer, in the chair.—The Rev. J. Cave-Browne exhibited a mediæval terracotta vase from the neighbourhood of Maidstone.—Mr. J. C. Gould showed and read notes on several examples of James II.'s base coinage known as Irish gun money. This was issued by James II. after his landing in Ireland in 1689 with five thousand followers, to obtain funds for the prosecution of the war he was engaged in. His first step, a proclamation increasing the value of English coins in circulation, was soon followed by the manufacture of this "gun money," consisting of six different pieces made of copper or brass and baser metals, obtained by the melting down of old copper pots and kettles and brass cannons. The half-crowns thus formed were shortly afterwards called in, and the half-crown obverse and reverse were obliterated and the pieces re-stamped with crown dies, and thus raised to the value of five shillings each. This obliterating process was, however, so very imperfectly carried out that several of the examples exhibited distinct traces of the original design. Another coinage of this period was that of pennies and halfpennies of tin or white metal having a plug of "Prince Rupert's" metal inserted. During the short period of James II.'s struggle in Ireland all these coins were circulated and maintained their nominal value, owing to the promise that they should be redeemed hereafter, and the threat that the Provost-Marshal would hang every one who refused to accept them. Mr. Gould also exhibited some examples of James's British pewter coins with a plug of copper or mixed metal in the centre of each, which circulated also in Ireland.—Mr. C. H. Compton read a paper on Rhuddlan, a town or village in Flintshire, where are the ruins of a castle, and formerly was a hospital, a priory, and a preceptory of Knights Templars. The earliest record of the place is in A.D. 795, of a battle between the Saxons and Welsh, in which Canadoc, King of North Wales, Meredyth, King of Dyrid, and Offa, King of Mercia, were slain. Very little is known of the hospital. It was most probably merged into the priory, which lasted till the dissolution, when it was granted to Henry ap Harry, 32 Henry VIII. The castle is said to have been built by Llewelyn ap Siltolff in A.D. 1015, and after frequently changing hands between the English and Welsh it was held by King Edward I. when he conquered the Welsh in 1282, and it was here that the terms of the Welsh capitulation known as the Statute of Rhuddlan were signed on the Sunday in mid-Lent in 1284.—The Chairman made some observations on the formation of the castle, and Mr. Worsfold, Mr. Patrick, and others took part in the discussion.

PHILOLOGICAL.—Nov. 5.—Dictionary Evening.—Rev. Prof. Skeat in the chair.—Mr. H. Bradley, joint-editor of the Society's 'Oxford English Dictionary,' made a report of his work on the F words which he has edited. Since his last report, twenty months ago, the Delegates had moved him to Oxford, and given him a capital house and work-room for his staff. He had in consequence nearly doubled his rate of production, had finished F, and was well on with Ga. In F are no Greek words save "fancy" and "frantic" and their allies; and no English words with Latin prefixes begin with F; so the F words are mainly old and popular. Great attention had been given to the history of scientific terms, which Mr. Bradley illustrated by the development of the meanings of "function." He discussed the form and meaning of "frenzy," which

was (1) delirium or temporary insanity, (2) a fit of passion, "Frantic" was (1) temporarily insane, (2) mad, (3) as if mad. "Free" was (1) dear, those akin to the head of the house; (2) loose; (3) characterized by spontaneity; (4) exempt, having special privileges. A "free" grammar school was one in which the teaching was free, to some pupils at any rate. "Libera Schola Grammaticalis" was translated from the English name. In a will of 1488, founding a grammar school, the teacher was to "freely teach"; in 1500, in Lancaster, "the master shall keep a free school, nothing taking therefor"; in 1548 the Blackbrook school was half-free. A "free mason" was not a mason of free-stone, but a travelling mason made free from local guilds. In the sixteenth century it was used complementarily for any skilled mason. In some lists the "free mason" is contrasted with the rough masons and bricklayers. Then the word signified a member of a guild of free and accepted masons, to which later honorary members were admitted, and the societies became social ones. In 1646 Elias Ashmole was a Free Mason, that is, he says, an Accepted Mason. In 1717 the grand lodges were founded. "Fresh," A.-S. *fersc*, passed into the Romanic languages, and our "fresh" is from French: (1) new, recent; (2) having the appearance of freshness; (3) unsalted or fresh water, as contrasted with sea-water. Then, as words develop contradictory meanings, "fresh" is (1) sober, in 1425; (2) half-drunk, W. Scott, 1812. The Romanic sense of "cool" is sparingly represented, in Mandeville and a few other writers. "Fret" in "fretwork" is probably not A.-S. *frætwa*, ornaments, *frætwan*, to adorn, but the O.F. *frete*, possibly connected with *L. fractus*. Mr. Bradley then dealt with "fretfish," "frith," "frog," "frontispiece," the suffix "-ful," "fudge," "fun," "fury" (a misprint for *fury*), "fuss," "fylfot," &c. He returned thanks to his helpers, Profs. Sievers, Napier, and P. Meyer; Sir F. Pollock; Dr. Fitzward Hall; Messrs. Prosser, Maitland, Furnivall, &c.; and a warm vote of thanks to him for his services to the 'Dictionary' was passed. A third editor for the 'Dictionary,' Mr. Craigie, is now in training under Mr. Bradley.—Prof. Napier then reported on the progress of the English School at Oxford, and Prof. Skeat and Mr. Gollancz on that of the English School at Cambridge.—Prof. Skeat also asked for help in the revision of his 'Etymological Dictionary,' at which he is now hard at work.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 9.—Sir J. W. Barry, President, in the chair.—Four papers, by Sir E. L. Williams, Mr. W. Eliot, and Mr. W. O. E. Meade-King, dealing with the construction and working of the Manchester Ship Canal, were read.

ARISTOTELIAN.—Nov. 1.—Mr. Bosanquet in the chair.—The presidential address was delivered by Mr. Bosanquet on the subject of 'Hegel's Theory of the Political Organism.' The address was directed to restating Hegel's theory in view of the criticisms of Mr. McTaggart in the July number of the *International Journal of Ethics*. The principal point insisted on was the impossibility of obtaining a just view of the nature of society, whether through the distinction of means and ends or otherwise, so long as society is understood as a number of individuals in certain groupings and relations. It was suggested that if the conception of end can be applied to society at all on Hegelian principles, the end, in it or of it, must be taken as the embodiment, in a real system, of the free will which wills itself. Of such an embodiment the plurality of individuals is a *sine qua non*, the will not being complete in a single given or bodily individual. It was further maintained that the relation of individual to society, as thus understood, may fairly be taken as involved in Hegel's metaphysics, and that the remoteness of the absolute from any actual experience does not invalidate this conclusion.

HELLENIC.—Nov. 4.—Mr. Talfourd Ely in the chair.—Prof. E. Gardner read a paper on a vase which he was kindly permitted to publish by the authorities of the Harrow School Museum. It was the gem of the collection presented to that museum by Sir G. Wilkinson; it could be identified from description with a vase of which a tracing existed in the apparatus of the German Institute at Rome, and which was found at Vitorchiano. The main subject of the vase was the combat between Cæneus and the Centaurs; this scene was represented with extraordinary life and vigour. The foreshortening of the body of one of the Centaurs, seen from behind like the horse in the Jesus mosaic, was a very bold experiment in drawing; and the faces, especially that of this same Centaur, were marked by a skill in rendering character and expression hardly ever surpassed or even equalled in Greek vase-painting. The vase could only belong to the

very finest school and period—to the later style of the cycle of Euphronius; in the works of this master and his associates many similar characteristics could be found, and especially in those vases assigned by Dr. Hartwig to Onesimus. Proceeding to discuss the myth, Prof. Gardner pointed out the inconsistencies of the accepted tradition, both with itself and with artistic representations. Accepting Mannhardt's explanation of the battle of the Centaurs and Lapiths as derived from the common present belief that the devastation wrought by storms is the result of a conflict between the spirits of the wood, he looked for the origin of the Cæneus story in rites connected with such spirits, and pointed out evidence that the tale of the burial of Cæneus was derived from one of those human sacrifices that so often seem to have been associated with pine trees in Greece.—Mr. G. B. Grundy then read a paper on Salamis. He expressed surprise that the main thesis of Prof. Goodwin's paper, published in the *Journal of the Archaeological Institute of America* in 1882-3, had not been accepted in recent histories of Greece. He thought, however, that Prof. Goodwin had failed to show that Herodotus's account is, as it stands, in favour of that scheme of the battle for which Prof. Goodwin argues. Herodotus seems to have had at his disposal information which was in its essential characteristics similar to the first-hand information of Æschylus and the second-hand information of Diodorus, but to have used it mistakenly. He antedates the first movement of the Persian fleet to the Strait to the afternoon instead of the night before the battle, describes the movements in the night in terms of the movements in the next day's battle, and has consequently nothing to say of the main movements in the battle itself.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 4.—'Demonstrations,' Mr. W. Anderson.
 — Aristotelian, 5.—'Freedom,' Mr. J. E. Moore.
 — Institute of British Architects, 8.—'Notes on Renaissance Architecture in Malia, with Special Reference to the Buildings of the Order of St. John,' Mr. A. S. Flower.
Tues. Statistical, 5.—'Notes on the Subjects discussed at the Meeting of the International Statistical Institute at St. Petersburg, 1897,' Major F. G. Craigie.
 — Civil Engineers, 8.—'Discussion of Papers on the Manchester Ship Canal.'
 — Zoological, 8.—'British Medusa,' Mr. E. T. Brown; 'Three Consignments of Butterflies collected in Natal in 1896 and 1897 by Mr. Guy A. K. Marshall,' Dr. A. G. Butler; 'The Sydney Bush-Bat (*Nus arboricola*),' Mr. E. R. Waite.
Wed. Royal Academy, 4.—'Demonstrations,' Mr. W. Anderson.
 — Meteorological, 7.—'Results of a Comparison between the Sunshine Records obtained simultaneously from a Campbell-Stokes Recording Recorder and from a Jordan Photographic Recorder,' Mr. R. R. Curtis.
 — Entomological, 8.—'Some Results obtained from the Hybridization of Allied Species,' Mr. J. W. Tutt.
 — Geological, 8.
 — Microscopical, 8.
 — Society of Arts, 8.—'The Colonies: their Arts, Manufactures, and Commerce,' Major-General Sir O. T. Burne.
 — British Archaeological Association, 8.—'Some Illustrations of Domestic Spinning,' Mr. T. Blashill.
Thurs. Royal, 4.
 — Linnean, 8.—'On *Pontobellus manowensis*,' Prof. A. Dendy; 'On *Haddonia*, a New Genus of Foraminifera,' Mr. F. Chapman.
 — Chemical, 8.—'The Decomposition of Camphoric Acid by Fusion with Potash or Soda,' Dr. A. W. Crossley and Mr. W. H. Perkins, Jun.; 'Experiments on the Synthesis of Camphoric Acid,' Messrs. W. H. Bentley and W. H. Perkins, Jun.; and other papers.
Fri. Royal Academy, 4.—'Demonstrations,' Mr. W. Anderson.

Science Gossip.

M. VALLERY RADOT, the son-in-law of M. Pasteur, has all but finished the book he has been busy on for some time past. It relates the story of M. Pasteur's life, tells of his "pensées et croyances," and includes extracts from his letters. M. Vallery Radot is known to the world of letters by a monograph on Madame de Sévigné, and also by his charming "Histoire d'un Savant par un Ignorant," of which Lady Claud Hamilton published a translation. It is to be hoped the new volume may also appear in an English dress.

At a meeting on Thursday, November 4th, of the General Committee of the International Congress of Zoology, to be held at Cambridge on August 23rd, 1898, the chair was taken by Mr. Slater, who read a letter from Sir William Flower, stating that imperative medical advice constrained him to resign the post of President of the next Congress. It was then proposed by Prof. Newton and unanimously agreed that Sir John Lubbock be elected President. It was thought proper, however, that this should not be made public till the Permanent Committee of the Congress, which sits in Paris, had notified its approval in a formal way. That formal approval has now been signified. At the same meeting the Executive Committee was appointed: President, Sir John Lubbock; Vice-Presidents,

the Vice-Chancellor of the University of Cambridge, Dr. W. T. Blanford, Sir W. H. Flower, the President of the Linnean Society, Prof. Ray Lankester, Prof. A. Newton, Mr. P. L. Slater, the President of the Entomological Society, Sir William Turner, and Lord Walsingham; Treasurers, Prof. S. J. Hickson and Mr. Slater; Secretaries, Prof. F. Jeffrey Bell, Mr. G. C. Bourne, and Mr. A. Sedgwick; Ordinary Members, Dr. Gadow, Mr. F. D. Godman, Lieut.-Col. Godwin-Austen, Sir G. F. Hampson, Mr. S. F. Harmer, Prof. Howes, the Hon. W. Rothschild, Mr. H. Saunders, Prof. Seeley, Dr. D. Sharp, Mr. A. E. Shipley, Prof. C. Stewart, and Dr. H. Woodward. It should be added that, thanks to the kindness of the Zoological Society, the official address of the officers of the Congress is 3, Hanover Square, London, W.

The following is a list of those who have been recommended by the President and Council of the Royal Society for election into the Council for the year 1898 at the anniversary meeting on November 30th:—President, Lord Lister; Treasurer, Sir J. Evans; Secretaries, Prof. M. Foster and Prof. A. W. Ricker; Foreign Secretary, Sir E. Frankland; Other Members of the Council, Prof. W. G. Adams, Prof. T. C. Allbutt, Sir R. S. Ball, Rev. T. G. Bonney, Prof. J. Cleland, Prof. R. B. Clifton, Prof. J. A. Ewing, A. B. Kempe, J. N. Langley, J. Larmor, Prof. N. Story Maskelyne, Prof. R. Meldola, Prof. E. B. Poulton, W. J. Russell, D. H. Scott, and Prof. W. F. R. Weldon.

COMPULSORY insurance has been introduced since the beginning of the present session into the Applied Science Department of the University of Heidelberg. Regular students of chemistry and physics will have to pay a nominal premium of three marks, and in case of accident the compensation will be regulated according to the amount of injury received during the experiments carried on in the presence of the lecturers. Thus any one permanently incapacitated for work will receive 2,000 marks per annum. It may be assumed that this most judicious measure will be imitated in other institutions.

PROF. ERNST SCHERING, of the University of Göttingen, has just died at the age of sixty-four. He was Director of the Institute of Theoretical Astronomy, Geodesy, and Mathematical Physics, and editor of Gauss's works.

FINE ARTS

Stained Glass as Art. By H. Holiday. Illustrated. (Macmillan & Co.)

THIS is rather a tiresome book to read because, although the author has abundance of practical knowledge of his subject and much enthusiasm, he has little or no literary capacity. He does not possess the power of putting his materials in an attractive shape, and wearies the reader by introducing with fidgety scrupulosity a host of trifling matters. On the other hand, he is candid and sincere when speaking of other practitioners of the art and craft in which he is most interested, and he has the courage to speak out when describing the ignorance and charlatanism which have so often marred modern glass-painting.

He is a little behind his time, however, and except in a few minor respects, which are really idiosyncratic, the artistic and technical tenets he sets forth do not differ materially from those which writers on the verrier's art enunciated more than a quarter of a century ago; in fact, since glass-painting passed out of the grasp of the tradesmen who worked to order, and

ceased to be the subject of mere archaeology. Those who fostered its renaissance had mastered the logical principles of design in glass-painting, and in numerous instances applied them with great success. In short, the whole practice of this noble branch of art was revolutionized. The results are everywhere round about us, although, no doubt, far from being all equally meritorious and valuable. Of what was called stained glass at the time with which Mr. Holiday begins his book hardly any is now made, and it is simply a question of time and cost when the transparencies that disfigure Glasgow Cathedral, St. Paul's, and other churches are removed. At the time they were introduced this journal defended the true principles of design against various antagonists, among them Mr. Wilson, the head master of the Government School of Design at Glasgow, a well-known writer on art, who defended the doings of the Munich manufacturers. Transparencies are extinct even in Munich, and the general acceptance of true decorative principles has done much to render Mr. Holiday's labours superfluous.

We ought not, however, to be ungrateful for the pains he has taken. Nor is there any reason to object to his introducing into his volume his own designs for windows which have been set up here and abroad, although this proceeding gives to the book somewhat more of the character of a trade circular than he intended; and we are thankful to him for the capital reproductions of Sir E. Burne-Jones's designs for St. Philip's, Birmingham, and some useful cuts from windows at Chartres and elsewhere. The book might, indeed, have contained with advantage more examples of ancient glass which has escaped the restorer. Some of the illustrations, however, are a little hackneyed; for instance, the glazing of the ante-chapel at New College, Oxford. On the other hand, it is fair to Mr. Holiday to say that his illustration of principles by the practice of the sculptor of the frieze in the *cella* of the Parthenon—which belongs to another and apparently not analogous branch of the same art—is decidedly happy and ingenious. The writer says:—

"The first broad distinction that may be noted between the light and shade in good stained glass and that in good pictorial work is that in the former only so much is employed as is necessary to convey a sense of form in the individual objects, and very little suffices for this; in the latter much more is demanded, atmosphere and chiaroscuro (that is to say, large divisions of light and shadow). These qualities are wholly unnecessary for conveying the forms of separate objects, but cannot be dispensed with where it is intended to realize natural effects as a whole. The absolute impracticability of realizing such effects in glass was shown in dealing with the technical possibilities of the material, and any attempt to represent them approximately can only satisfy those who are wholly ignorant of their real beauty, while it will involve the sacrifice of all those jewelled and glittering qualities, so precious in glass, which have no resemblance to the light and shade of a natural scene. An analogy has already been mentioned as existing between stained glass and bas-relief in relation to colour, and it is observable also in relation to light and shade. The extreme dissimilarity of the materials renders this analogy the more

striking and less likely to mislead. The point in common as regards colour is that it cannot be realistic in either art, and is only employed for decorative purposes. The point in common as regards light and shade is that in both materials the design lies on a single plane. In the relief any large masses of tone are impossible, in the glass they are possible, but in a window any appearance of retiring planes is eminently unsuitable, and the tones, inseparable from such groupings in nature, are incomparable with the characteristic beauties of the material. The single plane, which should not be lost sight of, demands therefore that simplicity of light and shade which is inevitable in bas-relief."

After citing a particular portion of the Phidian frieze to illustrate his argument, and giving a cut of one of the ranks of horsemen, our author proceeds:—

"Different planes are implied, but they are not represented [in the frieze]. In the group of horsemen here given it will be seen that the horses are one behind another, and an examination of a sufficient length of the frieze will show that they are in ranks of seven. The horseman on our left in the illustration is at the near end of such a rank, while behind him to the right are seen five of the next rank and the forelegs of a sixth horse, each partly concealed by his next neighbour. The seventh or nearest one of this rank is in the next slab, and is wholly displayed. A distance of about twenty-five feet may be inferred between the youth and horse on our left and the pair that they partly conceal, but both are the same size, and the entire depth is conveyed in a relief nowhere exceeding an inch and a half. It will be readily understood from this example how distinct are truth and beauty of detail from realizing natural effects; and how slight a relief, and therefore what simple light and shade, are sufficient to express this beauty of detail."

Mr. Holiday's purpose is not too clearly expressed, and we do not like his use of the word "glittering," a favourite with him in speaking of stained glass; but after reading this ingenious illustration it is rather hard upon the student suddenly to find himself perusing his mentor's views of the Armenian atrocities and his Socialistic politics. More to the purpose is what we are told as to the arabesques in the *loggie* of the Vatican:—

"Here are specimens of Raphael's charming arabesques in the Vatican. They are full of grace and playful fancy, but one feels they are ornamental painting rather than ornament. They are genuine, but mark the point at which decadence is inevitable; no further development in that direction is possible."

Of course it was not possible. The decorations are not homogeneous and interdependent; and, worst of all, they are not organic, and nothing inorganic can develop into a better thing, though it may grow bigger, and in that respect worse; but it will never become greater.

What Mr. Holiday, on p. 136, writes concerning "the human figure" means, we presume, the nude; but his remarks are by no means lucid, and we cannot see why he has created a difficulty about the treatment of "the figure" in stained glass. Of course it has often been treated rightly and successfully; nor was there at any epoch an objection to representing it. It is rather amusing to find our author going out of his way to praise Blake's 'Sons of the Morning,' which illustrates the best and noblest decorative principles. But a studious critic of those canons might as well have pointed out that Cimabue's magnificent rank of

archangels holding sceptres, analogues as they are to the 'Sons of the Morning,' are even after illustrations of the true decorative laws applicable to glass-painting than the Panathenaic frieze. The "beauty of detail" so much prized by our author, and found in its noblest form in the frieze, does not exist in any of the master works of ancient glass-painting that we know of. In some of them there is, indeed, a multiplicity of resplendent details; but of beautiful detail, such as the great Athenian work presents, there is little. It is not in the nature of stained glass that there should be much, whereas sculpture lends itself to the representation of beauty of all sorts, and delights in an exquisitely finished surface, apart from which beauty of detail is impossible.

One of the most difficult chapters of Mr. Holiday's book is that which discusses "The Influence of Limitations of Form and Space on Decorative Art." He labours this subject ingeniously, and feels the value of that subtle influence which is in question. But with all his advantages of experience, zeal, and labour, he fails to make its nature clear to the unlearned reader, for whose benefit he, at the outset, tells us that he is writing. Here, as elsewhere, he is liable to lose himself in the enunciation of commonplaces which he seems apt to take for new truths. Elsewhere we find, as may be supposed from his fondness for beauty of detail, his sense of grace and his joy in finished workmanship exceed his love for that masculine force and virile purpose which ought to inspire design for stained glass. For example, the plates representing combatant angels (fig. 52), and the angels of the 'Jacob's Ladder,' which is painted from our author's designs, in the east window of Christ Church, Brooklyn, U.S., are instances of this tendency of his. While he is right in censuring the uninformed popular feeling which still demands sham mediævalism in glass-painting, he seems to have overlooked the fact that it is largely due to some sort of recognition that picture-making was radically wrong, and he fails to point out that the root principle of the whole subject is that whereas in a window all objects are displayed by transmitted light, it is preposterous to represent them as if they were made visible by reflected light. This fact lies at the base of the whole technical question, and the few words required to state it dispose of that realism to refuting which our author has devoted entire chapters, while it has the advantage of being logical and scientific, as well as consonant with the spirit of art and the practice of antiquity. In a roundabout way Mr. Holiday (see pp. 17 and 18) suggests something to this effect, but he does not state it clearly.

MINOR EXHIBITIONS.

THE cabinet pictures and minor works of Heer Israëls, more than fifty in all, which may now be seen at Messrs. Bousso, Valadon & Co.'s, Regent Street, are interesting as a whole, although they are too mannered and none of them is ambitious. The best are 'Enfants de la Mer'; 'An Errand,' a child in a field path; the brilliant 'Cottage Madonna,' which is in water colours; 'A Fisher Girl'; 'Waiting for the Bride'; 'Grief,' an interior, with a widow and child mourning a recent loss; 'Old and Worn,'

which is even more lugubrious than Heer Israël's pathetic pieces are apt to be; and the exceptionally bright and clear 'Industry.'

The water-colour sketches by Mr. J. B. Yeats, which are now on view at the Clifford Gallery, Haymarket, are wilfully thin, loose, and flimsy; they are, in short, as to painting proper, much the same as plates "out of focus" are to proper photography. — The "Sketches by Mr. D. Hardy," which may be seen at the same place, and represent dancers, masqueraders, sportsmen and sportswomen of a sort, gamblers, casino-haunters, and the like, are smart, saucy, and clever.

"Gleanings from Italy" is the collective title of more than fifty neat and pretty, deftly drawn and brightly coloured drawings of houses, landscapes, and woodlands which Miss R. Wallis has brought together at Mr. Dunthorne's.

At 61, Jermyn Street may be seen a number of admirable drawings, which no one ought to overlook, of "Game Birds and Wild Fowl," by Mr. A. Thorburn. The best of them are the bright, carefully drawn, and solid 'Snipe'; the well-studied 'Grouse on the Wing'; the very natural 'Mallard Hit'; that sound and brilliant snow piece 'Ptarmigan on the Hill-top'; and 'Part-ridges.'

Fine-Art Gossip.

THE general scheme of the forthcoming exhibition at the New Gallery, which will be opened to the public on January 1st next, will be very much on the lines of the Royal Academy Winter Exhibitions and those of the defunct British Institution. Works by old masters and deceased artists of the British School will be shown, with special reference to Rossetti and his contemporaries who are no longer living, such as F. Walker, G. Mason, Pinwell, and Albert Moore. The title of this gathering, "An Exhibition of Works Ancient and Modern by Artists of the British and Continental Schools," describes it well enough. The promoters of the exhibition invite contributions of noteworthy examples.

THE death of Signor G. B. Cavalcaselle is the subject of sincere and deep regret. He was born at Legnano in 1820, and, intending to become an artist, studied painting with unusual earnestness and care in the Academy at Padua. This education proved of the greatest importance to him when, abandoning the practice of design, he determined to apply the knowledge he had gained to the study of the Old Masters. Meeting in 1847 with the late Sir Joseph Crowe, who was then quite a young man, he agreed to join with him in compiling that excellent volume which, despite the great advances since made on the historical and biographical side of the subject, remains to this day a leading critical authority. This work, published in 1857 as 'Early Flemish Painters,' has been translated into more than one language, and despite some defects in its literary construction, which are chiefly attributed to Crowe, and make it rather difficult to read, is a model of its kind. Before and for some time after it appeared Cavalcaselle occupied himself as a book illustrator, as well as in executing diagrams for the use of lecturers upon art who could not master the rudiments of draughtsmanship. He was also deeply involved in schemes for the expulsion of the Austrians from Italy, and he suffered greatly in the national cause. His most serious work was, published conjointly with Crowe, in 1864, his authoritative 'History of Painting in Italy,' which at once took a leading position. Then came, 1871, 'The History of Painting in North Italy,' a still better book, exhibiting the fruits of thought, research, and sound knowledge. 'The Life of Titian' appeared in 1877, and remains the best authority, and as a picture of Titian's times has a value apart from its criticism. At last these two

friends produced 'Raphael: his Life and Works,' 2 vols., 1882-1885, which is the ripest and soundest of all their books. It is well known that all these books, the 'Titian' especially, appeared in a form which is less elaborate than was originally proposed. The effects of the compression are obvious, but in this respect the 'Raphael' suffered least.

MR. W. BEMROSE, author of the 'Life of Joseph Wright, of Derby,' is going to publish in December a monograph on 'Bow, Chelsea, and Derby Porcelain, being further Information relating to these Factories, obtained from Original Documents, not hitherto Published.' The original documents upon which it is founded have not been hitherto accessible, and are said to throw considerable light upon obscure points in the history of the Bow, Chelsea, and Derby porcelain works. The Derby products are found to be earlier and of more importance than has hitherto been supposed to be the case. Plates of marks used at the three factories, and a "chronograph" relating to these works and the Derby pot works, are also supplied. The exact site of the Chelsea works is now ascertained, and particulars are given relative to Sprimont. The volume is illustrated by collotype and other plates, and the old lists of objects made at these factories may enable collectors to identify many objects when no marks are available. A portrait of William Duesbury and facsimile pages from his work-book of 1751-3 whilst he was enamelling porcelain in London form a feature of the volume.

THERE are a few rare and interesting coins and medals in the collection formed by the late Mr. George Augustus Pepper - Staveley, of Crawley, which Messrs. Sotheby, Wilkinson & Hodge will sell on December 3rd and following day, notably a gold noble of the second coinage of Henry IV.; a gold ryal or noble of Elizabeth, with the hand mint-mark; a few Anglo-Saxon and early English silver coins; a curious lot including a false Anglo-Gallic denier of William I. and one of Richard I. (the former from the Neville Rolfe sale, 1882, where it is described as genuine and unique, and as figured by Ducarel in his 'Ang.-Gall. Coins'), &c.

MR. H. A. HARPER'S "Views of Jerusalem and the Holy Land" will be shown to the public on and after Monday next. The private view is appointed for to-day (Saturday).

THE friends of Prof. Barnabei in England will be glad to hear that he now fills the office of Director-General of Fine Art at the Ministry of Public Instruction at Rome.

M. ÉMILE MOLINIER has acquired for the Louvre the collection of mediæval Egyptian art work, objects in marqueterie, inlaid brass, &c., formed by M. Baudry, the architect, during his residence at Cairo.

THE Fine-Arts Commission which lately sat in Brussels has recommended the Belgian Government to "levy a tax" of ten centimes upon every visitor who enters one of the national museums on a Sunday; in other words, to charge so much for admission to one of those establishments. This would be analogous to the fees taken on certain days in the National Gallery. The minister concerned is said to be favourable to this proposal.

THE Parisian journals report that M. Osiris, who has lately expended immense sums on the restoration of Malmaison, which he has bought, has deposited 100,000 francs in the Banque de France, to be at the disposition of the Syndicat de la Presse Parisienne as a reward for the most meritorious work of the Exposition de 1900, from an artistic, industrial, or humanitarian point of view.

AT Boscoreale, on the slopes of Vesuvius, the remains of another Roman villa have been excavated. The ancient building lies not far from the rich Pompeian country house where

the famous silver vases were found two years ago, and has almost the same plan and arrangement, being divided into two distinct parts, viz., the house of the proprietor and that of the farmer. The most remarkable result has been the discovery of a number of wall-paintings, consisting chiefly of landscapes and sea-pieces, with a great variety of scenes full of charm and life. One of the frescoes represents a country house near the banks of a river which is crossed by a bridge; on the bridge is an angler fishing with his line. On another is to be seen a small village on the seashore; near the houses rises a pyramid, a fact which can be alleged to prove once more the influence of Græco-Egyptian art on the school of the Campanian wall-painters in imperial times. Some decorative pictures, with groups of plants, flowers, and animals, especially birds and fishes, are also to be noted, together with a mythological scene representing a Silenus and Bacchus with the panther at his feet. This last is on a wall of the *torcularium*, or room where the wine was prepared. The *cella vinaria*, or cellar, containing still four large *dolia*, or vases for wine, has also been disinterred. Near it was another room, which was used as granary, as we can judge from some *graffiti* inscriptions, in which corn and beans are mentioned. Some of the inhabitants of the farm appear to have taken refuge in the rooms of the villa in the moment of the catastrophe, seven skeletons having been found scattered here and there in the excavations.

MUSIC

THE WEEK.

QUEEN'S HALL.—Philharmonic Concerts. 'Samson et Dalila.'

CRYSTAL PALACE.—Saturday Concerts.

ST. JAMES'S HALL.—Popular Concerts.

QUEEN'S HALL.—Mottl Concerts. Lamoureux Concerts.

Ballad Concert.

ST. JAMES'S HALL.—Mlle. Pantera's Concert. Ballad Concert.

IT was a disappointment for the subscribers to the Philharmonic Society that the illness of Herr Edward Grieg prevented his appearing at the first concert of the autumn season on Thursday last week; but the programme as originally arranged was preserved intact. Mr. Frederick Dawson presented an extremely powerful rendering of the picturesque Pianoforte Concerto in A minor; and three charming *Lieder* were sweetly sung by Miss Marcella Pergi, a soprano with a girlish but sympathetic voice. Beethoven's Overture to 'Fidelio,' Grieg's 'Peer Gynt' Suite, and Mendelssohn's 'Italian' Symphony were included in the scheme, the last-named work being given "In Memoriam," as the composer died on November 4th, 1847.

Whatever may be thought of M. Saint-Saëns's work 'Samson et Dalila' regarded as a "Biblical work," it is beautiful in conception and in music as interpreted according to the French composer's national feelings, which it is at the Queen's Hall. Last Saturday's performance must command attention, for Mr. Edward Lloyd as Samson and Miss Marie Brema as the pleasing Philistine woman who lures Samson to his ruin by patriotic motives were at their best. Mr. Henry Wood conducted the work for the first time, and it went well, excellent service being rendered by Mr. Orme Darvall, Mr. Reginald Brophy, Mr. Louis Frolich, Mr. E. Branscombe, and Mr. W. A. Peterkin in the subordinate parts.

Mr. Eugene d'Albert is nothing if not erratic, and for reasons best known to himself the preludes to his operas 'Der Rubin'

and 'Gernot,' originally announced in the Crystal Palace programme last Saturday, were withdrawn. Mr. d'Albert, however, was practically unsurpassable in Beethoven's Piano Concerto in c, No. 4, which was put forth with sufficient masculine force and with enough energy to merit the encouraging applause it received. The principal orchestral items were Beethoven's slight Symphony in f, No. 8, and Mendelssohn's 'Ruy Blas' Overture. Mr. John Child was the vocalist.

The second Monday Popular Concert started with Brahms's cheerful Quintet in f major, Op. 88, in three movements, though the second is virtually an *adagio* and a *scherzo* united, as it were, in one. The only other concerted work was Dvorák's fresh and generally delightful Quartet in c, Op. 106, strangely marked "first time," though it is certainly not a novelty in London; the Frankfort executants, assisted in the ablest manner in the first-named work by Mr. Hobday, displayed their fine abilities for *ensemble* playing. Brahms was associated with two of his most pleasing *Lieder*, 'An die Nachtigall' and 'Meine Liebe ist grün,' tastefully sung by Miss Esther Palliser, who was also heard to advantage in airs by Fauré and Henri Faleke. Minor pianoforte solos were delivered with much energy by Miss Katie Goodson, who perhaps might have chosen some work of importance.

It is impossible to imagine that Herr Felix Mottl is not in harmony with Tchaikowsky's 'Symphonie Pathétique,' but there were moments in the interpretation of this now famous work at the Carlsruhe conductor's concert in the Queen's Hall, on Tuesday evening, which were not in the main to the satisfaction of amateurs, who have grown familiar with the symphony under such conductors as Herr Richter, Mr. Henry J. Wood, and Mr. Manns. The force and imagination of the music were not expressed with full deliverance, and yet at times one felt that a master was wielding the *bâton*. Marschner's musicianly and effective Overture to 'Hans Heiling,' too rarely heard, was well played. The chief new artist at Bayreuth this season, M. van Rooy, from Holland, made his first appearance in England, and fully confirmed the initial impressions which he produced in the Bavarian art centre. His grand voice told well in the closing scene from 'Die Walküre,' in which he was happily associated with Miss Marie Brema, who may now be regarded as one of the best representatives of Brünnhilde at present available. The remainder of the programme scarcely calls for criticism.

The second orchestral concert of the present series under the conductorship of M. Lamoureux took place at the Queen's Hall on Wednesday evening, and possessed great musical interest. Highly finished performances were given of Mendelssohn's 'Hebrides' Overture and Beethoven's Fourth Symphony in b flat, and three orchestral pieces were heard for the first time in England, namely, the Prelude to Sylvio Lazzari's lyric drama 'Armor,' which has not yet been given on the stage; a legend for orchestra entitled 'Sauge fleurie,' by Vincent d'Indy; and the final movement, 'Napoli,' from Charpentier's suite 'Impressions d'Italie.' The themes in the first-

named are expressive, but their treatment is scarcely to be appreciated, apart from their connexion with the drama. M. d'Indy's legend is based on a pathetic fairy tale, and is most graceful and pleasing, and, moreover, cleverly scored. The last novelty may be described as a carnival scene, and is extremely vivacious and bright. A beautiful interpretation of the "Good Friday music" from 'Parsifal' completed the evening's entertainment.

Mlle. Ella Pancera, a clever young pianist who has already created a good impression in London, ventured on an orchestral concert at St. James's Hall on Wednesday evening, and was heard in three concertos—Grieg's in A minor, Chopin's in e minor, and Liszt's in A. Her interpretations were somewhat cold in expression, but were intelligently and clearly phrased and possessed all necessary brilliancy. Mr. Hamish MacCunn conducted, and a pleasing feature of the evening was an admirable performance of his picturesque overture 'The Land of the Mountain and the Flood.'

Ballad concerts were given on Wednesday afternoon by Messrs. Boosey at the Queen's Hall, and by Mr. William Boosey at St. James's Hall. Both were well attended, but the programme of neither calls for criticism.

Musical Society.

The Westminster Orchestral Society has issued its announcements for the thirteenth season. Concerts will be given in the Westminster Town Hall on December 8th, March 9th, and June 1st, and an extra orchestral and choral concert in St. James's Hall on May 11th, in which the Streatham and Reigate choral societies will participate in the performance of a new Mass in D by the Westminster Society's conductor Mr. Stewart Macpherson. The proceeds of this entertainment will be handed over to the Westminster Hospital. The general arrangements are excellent, all the programmes as promised having features of interest, including new compositions.

In commemoration of Mendelssohn's death, which occurred on November 4th, 1847, a concert of the master's works was given at the South Place Institute last Sunday evening, the programme including the Quintet in b flat, Op. 87; the Octet in e flat; and the Violin Concerto.

Those admirable pianists Messrs. Ross and Moore, who play in *ensemble*, were heard to the fullest advantage at their concert in St. James's Hall on Thursday afternoon in duets for two pianofortes by Von Wilm, Chopin, Schumann, Rubinstein, and other composers. Miss Edith Robinson, a violinist with a neat style, played virtuoso solos with much acceptance; and vocal pieces were interpreted with more or less success by Miss Gertrude Lynes, Miss May Pinney, Mr. George Devoll, and Mr. Edwin Isham.

MADAME TERESA TOSTI, a contralto from Paris, and Herr Rudolf Panzer, a pianist from Berlin, will give three vocal and pianoforte recitals under the direction of Mr. Ernest Cavour at the Steinway Hall on November 17th and 24th, and December 2nd.

MR. MICHAEL GUNN will open the new Lyric Hall, Dublin, with concerts on Friday evening, November 26th, and Saturday afternoon, November 27th, for which occasion Mr. Adlington has engaged Madame Ella Russell, Master Bruno Steindel, and other distinguished artists.

MR. FREDERICK DAWSON has been highly

successful in Berlin. The following is an extract from his letter:—

"At the end of my last recital in Berlin there was a scene of the greatest excitement. As I was playing the third extra piece (encores), De Pachmann and Klindworth and a host of others were on the platform crowding round, and when I had finished—what a time! I was embraced all round."

THE new opera 'Sarema,' by Zemilinski, the libretto of which is based on Rudolf von Gottschall's drama 'Die Rose vom Kaukasus,' is said to have been favourably received on its performance at the Hoftheater in Munich.

A COMMITTEE has been formed at Amsterdam for the purpose of erecting a monument to Jan Pieterszoon Sweelinck, who died in the year 1621, and whom the poet Vondel called in an epitaph the "Phoenix of music." He had been active as an organist for a whole generation at Amsterdam, which town, like Deventer, claims the honour of having been the birthplace "of the greatest Dutch organist."

PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Queen's Hall.
- Concert, 3.30, Albert Hall.
- National Sunday League, 7, Queen's Hall.
- MON. Herr G. Liebling's Pianoforte Recital, 3, St. James's Hall.
- Mr. H. Lane Wilson's Vocal Recital, 3, Steinway Hall.
- Miss May Munkie's Violoncello Recital, 8, Queen's Small Hall.
- Popular Concert, 8, St. James's Hall.
- TUES. Count F. Kochaid's Flute Recital, 3, Steinway Hall.
- British Chamber Music Concert, 8, Queen's Small Hall.
- Mr. Schults-Curtius's Wagner Concert, 8.15, Queen's Hall.
- WED. Ballad Concert, 3, St. James's Hall.
- Gomperts Quartet Concert, 8, Queen's Small Hall.
- THURS. Messrs. Ross and Moore's Concert, 3, St. James's Hall.
- Herr August Stradai's Recital, 3, Steinway Hall.
- Philharmonic Concert, 8, Queen's Hall.
- FRI. Miss Ida MacDougall's Concert, 3, Queen's Small Hall.
- Mr. Adlington's Concert, 3, St. James's Hall.
- Miss G. M. Hudson's Concert, 3, Queen's Small Hall.
- Charing Cross Hospital Concert, 8, Queen's Hall.
- SAT. Mr. Arthur Thompson's Vocal Recital, 8.15, Queen's Small Hall.
- Orchestral Concert, 3, Queen's Hall.
- Crystal Palace Concert, 3.
- Popular Concert, 3, St. James's Hall.
- Orchestral Concert, 8, St. James's Hall.
- Polytechnic Concert, 8, Queen's Hall.
- Alma Mater Male-Voice Choir Concert, 8.30, Royal Academy of Music.

DRAMA

THE WEEK.

HAYMARKET.—'The Little Minister,' a Play in Four Acts. By J. M. Barrie.

HAD any hand other than that of Mr. Barrie dealt with 'The Little Minister' in the fashion in which that writer has himself treated it the cry of want of reverence would have been raised, for Mr. Barrie has indeed "plucked out the heart" of his own "mystery." In spite of clumsiness of construction and the arbitrary fashion in which the *dénouement* is brought about, the story lives on the strength of its scenes of wooing and the atmosphere in which these are enveloped. Though more than a little improbable, the conquest by the gipsy of the zealous and ardent young preacher pleases and stimulates, and the manner in which he, in turn, obtains the mastery over and subjugates her is human and moving. It is otherwise when, instead of being a gipsy brat in whom the instincts of irresponsibility and vagabondage are unconquerable, the heroine becomes a young lady of rank and breeding. That Lady Babbie, the daughter of the Earl of Rintoul, could not have loved the Rev. Gavin Dishart had she dwelt in the same house with him or been subject to the sustained influence of his masterfulness and his piety we do not say. In that case, had he known her birth and position, he would not have dared to lift his eyes to her. Without any more of the gipsy in her than the costume, black hair with rowan "berries wreathed," and a habit of prowling about the country at all hours of the night, she flashes upon him, and, though more likely to be taken by him for a limb of Satan than a fitting associate

of his mother and partner in his work, is chosen by him for wife. Wholly unconvincing is all this. There are elaborate devices of priests' chambers, moving pictures, and secret passages, all probable enough in a country house in Scotland. We refuse, however, to believe in her ladyship's interest in the weavers of Thrums, to accept her long absences from home, and her propensity to "trace huge forests and unharbour'd heaths," and resent her selection for her husband of the condescending gentleman who tries to awe her with the splendour of the drawing-room in which she will have henceforward to live. Excellent pictures are doubtless presented of the deacons and preceptors and other worthies of the Auld Licht church. We accept without questioning the Lang Tammases, the Sneaky Hobarts, the Silva Toshes, and the Rob Dows who are set before us, and we concede that more of the atmosphere of the original than we expected has been retained. But there is nothing for them to do. They, like Gavin Dishart, may mistake a lovely and high-born lady for a gipsy queen. She runs, however, no risk, nor are we torn with apprehension for her safety when Rob Dow gets her in his grip and is moved to slay her. She has but to reveal her identity, and they will all off caps to her. The piece accordingly, which has begun in idyl, ends in farce. Very amusing is it to see her effervescent ladyship fool her father and her accepted suitor to the top of their bent, and make them the agents in uniting her to the man from whom they seek to separate her. Her proceedings, none the less, leave us with the conviction that a less eligible occupant of a Scottish manse could not be conceived, and we know not which infatuation is the more hopeless, that of the minister who chooses such a consort, or of the lady who stoops to so unlikely a spouse. There is no call to lecture Mr. Barrie. Out of a sufficiently intractable novel he has extracted a play that is to the full as diverting as it is preposterous, that abounds in touches pleasing or whimsical, and that is at the same time pure and healthy. The public likes his work, and will flock to see it, and if he has himself no fault to find with his treatment of his own book who else shall cavil? Miss Winifred Emery gives a striking picture of the wayward girl who anticipates the coming revolt of her sex, and is as emancipated as the best or worst of her sisters of a couple of generations later. The actress looks very pretty in a costume which now seems daring, but was scarcely so sixty or seventy years ago. The stern Calvinistic supporters of the little minister are lifelike and real. Mr. Maude makes the most (which is not much) of the petulant and amorous little minister.

Dramatic Gossip.

THOUGH not without either novelty or charm, 'The Vagabond King' of Mr. L. N. Parker is not likely in its present shape to retain lasting possession of the Court Theatre. Its sketches of the mock Court in Park Lane are vigorous in their satire, and the whole tinsel world is cleverly depicted. The motives and actions of some, at least, of the characters are, however, incomprehensible, and in the last act the author seems to have gone out of his way for the purpose of deriding his own action. Miss Lena

Ashwell displayed both tenderness and power as the heroine; and Miss Bateman, Miss Ellis Jeffreys, Mr. Murray Carson, Mr. Sydney Brough, Mr. Athol Forde, Mr. Ross, and Mr. Gilbert Farquhar gave the whole a satisfactory interpretation.

MR. FORBES ROBERTSON'S tenure of the Lyceum has been prolonged from the 4th of December to the 11th. After that date, as no other suitable theatre seems vacant, the performances of 'Hamlet,' though still in full vogue, will have to cease.

MR. FROHMAN has lost no time in realizing that 'The First-Born' was a failure, and instead of transferring his company, as was promised, from the Globe to the Duke of York's, has reshipped it to America. Instead of two Chinese tragedies, accordingly, there is one. We are painfully reminded of the fate of the ten little nigger boys.

At a performance for a charitable purpose on Thursday afternoon at Her Majesty's, a variety of pieces were given. Among them was one novelty, 'The Other Woman,' a duologue, rendered by Miss Winifred Emery and Miss Esmé Beringer.

MISS AMY SEDGWICK—news of whose death, on the 7th inst., in her sixty-third year, at her residence, Hill View, Hayward's Heath, has been received—was born in Bristol. In 1852 she played in London as an amateur, and the following year was seen at Richmond as Julia in 'The Hunchback.' After playing in Bristol, and for three years in Manchester, she appeared in London at the Haymarket, October 5th, 1857, as Pauline in 'The Lady of Lyons,' and subsequently played Constance in 'The Love Chase.' She was, 7th of November, the original Hester Grazebrook in Tom Taylor's 'Unequal Match.' She was subsequently seen as Julia in 'The Hunchback,' Lady Teazle, Juliana in 'The Honeymoon,' Rosalind, Mrs. Haller, and Miss Dorillon in 'Wives as they Were and Maids as they Are.' Original parts in plays by Palgrave Simpson and other dramatists were also assigned her. After playing at the Olympic and the Princess's, at which latter house she was the original Aurora Floyd in an adaptation by Mr. C. S. Cheltenham of Miss Braddon's novel, she appeared in 1866 at Drury Lane without much success as Lady Macbeth to the Macbeth of Barry Sullivan. About 1871 she practically retired from the stage, though she returned to the Haymarket for a short time in 'The Love Chase.' She appears to have been twice married, being spoken of at one time as Mrs. Pemberton, and subsequently as Mrs. Parkes Goodtry.

'IN THE DAYS OF THE DUKE' will shortly be withdrawn from the Adelphi, and succeeded by a revival of 'Secret Service.'

A FARCE by Mr. Alfred C. Calmoun with the title of 'Frolisome Fanny' will be given on the 25th inst. at an afternoon representation at the Gaiety, with a cast including Mr. Arthur Williams, Miss Larkin, and Miss Nina Boucicault.

'ADMIRAL GUINEA,' by Mr. W. E. Henley and Robert Louis Stevenson, will be given on the 29th inst. at the Avenue Theatre. It will be prefaced by 'Honesty, a Cottage Flower,' a one-act play by Miss Margaret Young, in which Miss Kate Rorke will appear.

MR. W. S. GILBERT has begun proceedings for libel against the *Era* newspaper for its comments upon his communications to an interviewer.

In addition to 'The Babes in the Wood' at Drury Lane, Mr. Oscar Barrett will this year produce at the Garrick a pantomime on the subject of Cinderella, for which an absolutely ideal heroine has been secured in Miss Cissy Loftus.

TO CORRESPONDENTS.—H. M. B.—J. E. M.—S. D. B.—T. G. F.—H. H. B.—F. W.—E. L. M.—received.
H. F.—We are not sure.
J. F. L. T.—Apply to Mr. B. at the British Museum.
No notice can be taken of anonymous communications.

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